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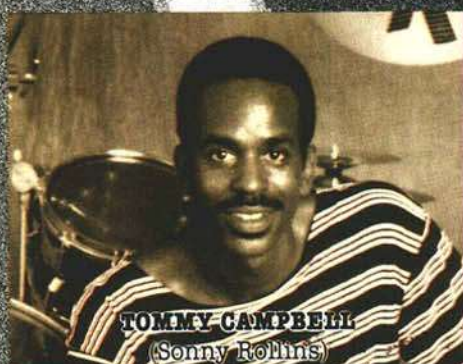
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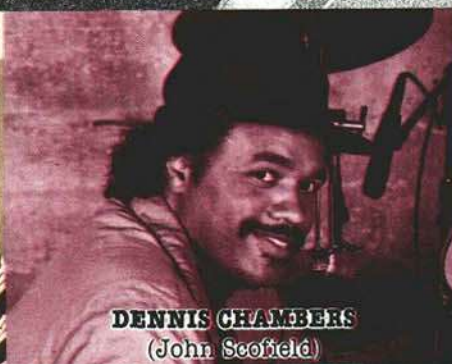
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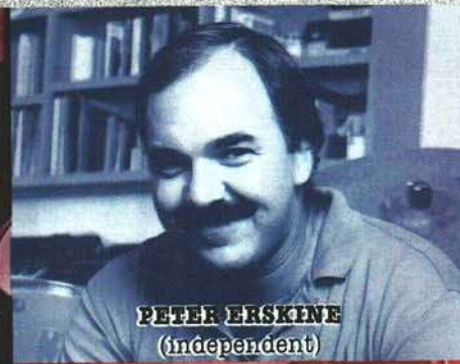
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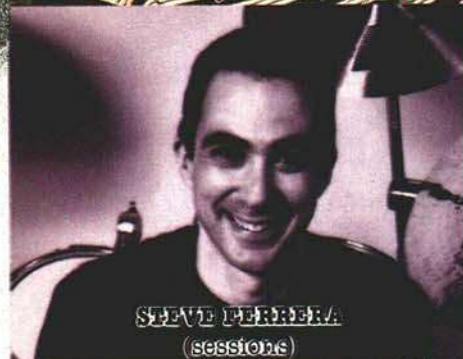
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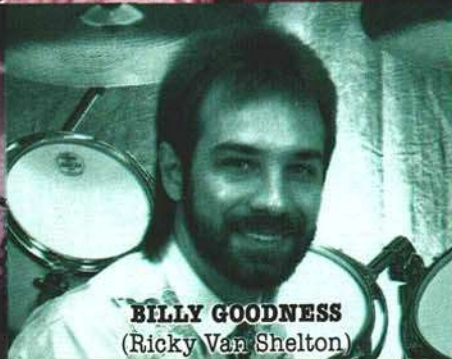
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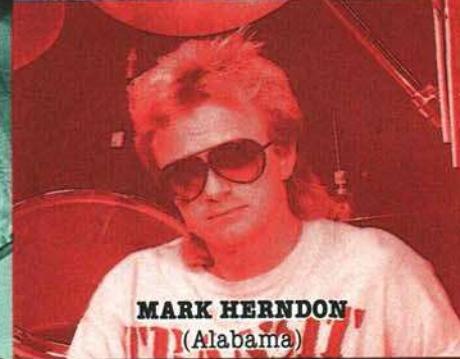
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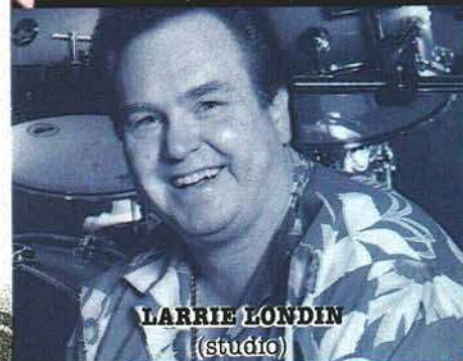
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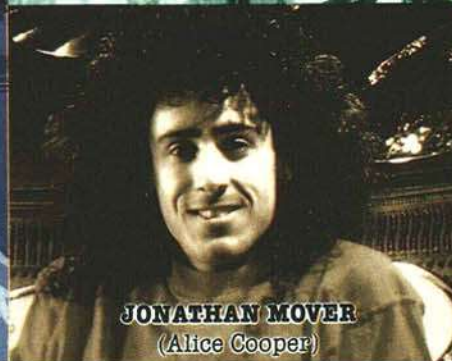
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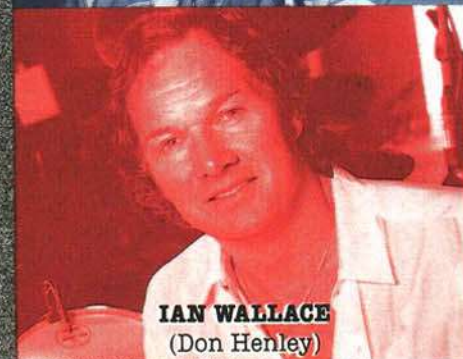
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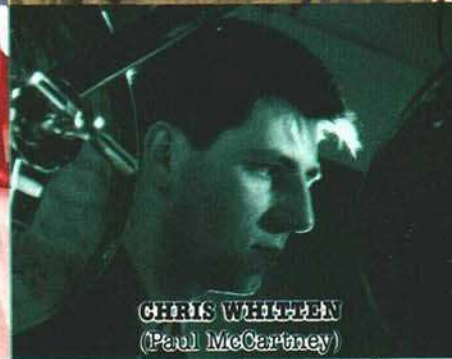
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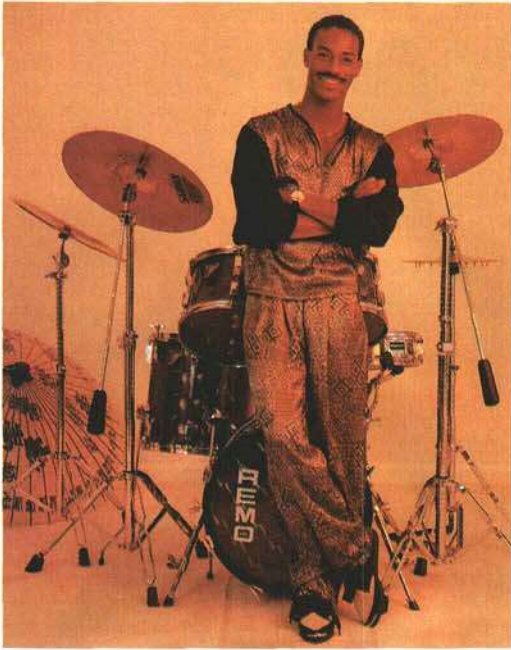


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Photo by Rick Malkin



18 SONNY EMORY

With musicians like Jean-Luc Ponty, the Crusaders, David Sanborn, Cameo, and his current gig, Earth, Wind & Fire, Sonny Emory has not only had to display his substantial technique, but groove like mad, too. In this interview, Sonny talks about the ins and outs of those gigs, plus his studio projects with the B-52's, Chic, and Steve Perry.

by Robyn Flans

24 TOMMY WELLS

Since his days with RPM, Tommy Wells has proven that he is much more than your average Nashville session drummer. People like Ricky Van Shelton, Foster & Lloyd, Jo-Ei Sonnier, and Ray Stevens are only a few of the musicians who have employed Tommy for his highly individual style and solid feel. Here Tommy tells what it takes to make a lasting mark in the highly competitive Nashville scene.

by Michael Briggs

Photo by Rick Malkin



28 MD's INTERNATIONAL DRUM TEACHERS GUIDE

In this exclusive feature, MD has gathered over 400 teachers from across the United States and from 24 foreign nations as part of our first International Drum Teachers Listing. Find out what teachers are in your area, what their specialties and backgrounds are, and a wealth of other info to help you choose the right instructor.

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Win a Gibraltar Power Rack

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EDITOR'S OVERVIEW

MD's Teachers Guide

Over the years we've continually asked for suggestions from readers regarding what information they want and need to see in *Modern Drummer*. Many reader ideas have materialized into full-length feature articles or subject matter for columns.

The suggestion for a comprehensive Drum Teachers listing had come up more than once over the years. Though many readers had requested it, gathering all the information necessary to make it worthwhile appeared to be a burdensome task. Finally, we decided to formulate a detailed questionnaire for drum teachers, present it in two issues of the magazine, and hope for an adequate response. Within a span of eight weeks, more than 400 drum instructors from around the world had mailed back their profiles. The results are presented this month in *MD's* long-awaited *International Drum Teachers Guide*.

From the onset, we were convinced of the importance of presenting a rather *detailed* profile of every instructor. Simply listing names, addresses, and phone numbers somehow didn't seem to be much of a service to anyone. As a result, you'll actually find a wealth of valuable information about every teacher on the list.

For example, you can determine if teachers with whom you'd possibly like to study have different teaching locations in the general area, and if those instructors are willing to come to your home. You'll find out how long they have been playing drums, how many years of instruction they've had, and how long they've been teaching. We also felt that formal education, professional experience, and what books or articles of theirs have been published were all important criteria you could use in determining a teacher's overall credibility.

Each profile will give you that teacher's preference—with specialization—with beginning, intermediate, or advanced students. You'll get a feel for whether or not a particular instructor will guide you in the style of drumming you're most interested in pursuing, and you'll learn what areas of drumming (reading, technique, coordination, etc.) are likely to be emphasized. Many drumset teachers also offer instruction on other percussion instruments, so we included that information as well.

With so many teachers expanding the scope of their practice, we thought it important for you to know what audio, visual, or electronic aids each instructor uses. And finally, you'll find out if a prospective teacher is active full-time or part-time, the average number of students taught per week, and if further information is available through a brochure.

MD has always made a firm commitment to education, realizing that the selection of a competent instructor is an essential and critical step for every drummer. Hopefully, our first *International Drum Teachers Guide* will aid and encourage all serious students in their search for qualified guidance through private study. Good luck.

RS

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READERS' PLATFORM

DON HENLEY

I don't know how many letters you're going to get saying, "Why did you put Don Henley on your cover when he himself says he's not a drummer?" but this isn't one of them. I enjoyed the candor and straight talk offered by Don in your interview. He really *did* have a lot to say, and he represents a very exciting new concept represented by too few others: the drummer as the complete composer/performer/controller of the music. I didn't learn a hell of a lot about drumming from this particular interview, but I did learn that there's a lot more to creating music than playing paradiddles.

Frank Amato
Salt Lake City UT

First Phil Collins, and now Don Henley. Who's next—Mickey Dolenz? (Well, maybe that's unfair; at least Phil and Don were important drummers once.) My point is, no matter how great a drummer was, he shouldn't be featured on the cover of a magazine dedicated to drumming *now*. Don is an extremely talented writer and singer, but his active drumming has been reduced to token moments in his shows, and he's certainly had enough coverage in other music magazines regarding his songwriting and singing. There are too many great drummers today who could benefit from the exposure on *MDs* cover to "bump" them in favor of admitted non-drummers like Don Henley. Let's keep our priorities straight, okay?

Alan Watson
Los Angeles CA

JASON BONHAM

The interview you ran with Jason Bonham was excellent, and couldn't have had better timing. My band, Broken Ties, just played with Bonham in Oakland this past April, and had a great time! Jason and his band were real sociable and put on a hell of a show! Jason's solo was very inspiring, and reminiscent of so many classic "John Bonham" riffs. Jason's interview in *Modern Drummer* was full of insight into what it was like to grow up in the Led Zeppelin

household and to now be leading his own band. Jason, it was an honor sharing a bill with Bonham. My hat's off to you; your dad would be proud!

I'd also like to thank the drummers who wrote back in response to my letter printed in the March '90 *Readers' Platform*. Drummers from many parts of the U.S., from Canada, and even from France wrote some great letters. Broken Ties is an all-original rock band from the San Francisco Bay Area, so any drummers coming this way, look us up, give me a call, or drop a line.

Mike Starkey
Broken Ties
P.O. Box 4585
Santa Rosa CA 95402
(707) 539-3589

TERRY CLARKE

It was a pleasure to read the comments of an intelligent, articulate jazz drummer like Terry Clarke. I was quietly pleased to find that a man with his insight, sensitivity, and open outlook on jazz and music in general is also so successful in a business sense. Although I certainly favor jazz over other musical styles, and so am sympathetic to the complaints most jazz musicians express, even I get tired of hearing about how jazz players are starving while rock players get rich. I don't suppose Terry is getting rich, either, but he certainly seems to be keeping busy. I'm gratified to know that his talents are appreciated by the likes of Jim Hall, Toshiko Akiyoshi, and the other jazz greats who employ his services—they certainly are enjoyed by me. Thanks for the great interview.

Phillip Randsbergh
Gary IN

NOTE FROM MICHAEL

It makes me very happy to read the articles in *MD* by Roy Burns and Casey Scheuerell on the psychological aspects of drumming. We make choices and tell our bodies what to do. One can be an amazing technician, but a lousy musician—a "legend in one's own mind," as it were. The same goes for having a sensitive ear, but not possessing

the talent and/or the physical discipline necessary to get the ideas out.

It all depends on balance, and I fully support these fine performer/writers in their efforts. *Modern Drummer* is providing a much-needed service for all of us in giving Casey, Roy, and others a forum in which to express their ideas.

Michael Blair
New York NY

WACKERMAN ON ODD-TIME PLAYING

I found Chad Wackerman's article in your April issue, "Playing In Odd Time Signatures," to be a virtual miracle. Recently, I've begun reading about how to read music—its terminology, its symbols, and what it means in relation to sound. I've been able to understand most of it, but when it came to odd time signatures, I just couldn't get it; it was like trying to hold water in my hands.

I discovered Chad's article, and found it to be well-written, understandable, timely, and most helpful. I admire Chad's ability as a teacher; his clear description and illustration of two- and three-note groupings has eased my worries. Thanks again.

Fred Weissman
Berkeley CA

CONSUMER COMPLAINT

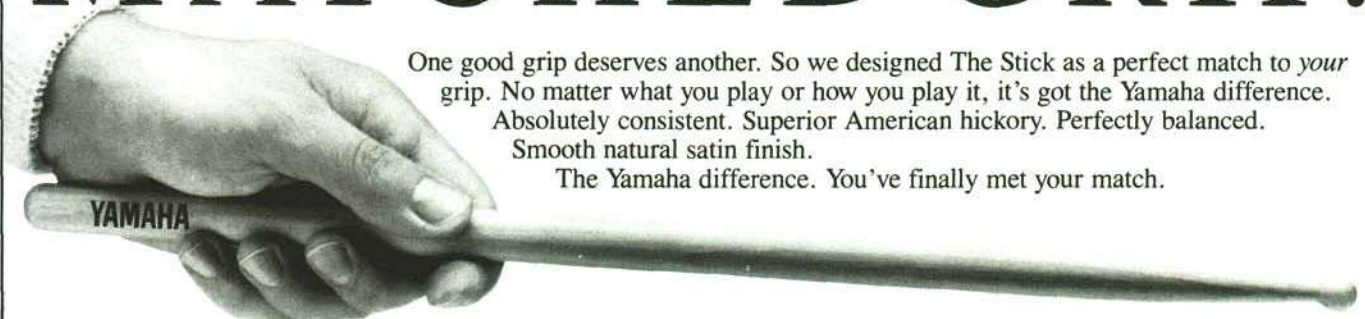
A few months ago a well-known music store's drum department instituted a policy of keeping their shelves of sticks and drumheads behind their counters and out of reach of anyone but the salespersons. So now when you want to buy sticks or heads, you have to ask the salesperson to hand them over to you.

When I am buying sticks I like to look through the selection and check out other, newer brands. I also like to balance new sticks against my usual pair and roll them to check for warping. In addition, I am often trying new and different heads on my kit, and I like to see what is new on the market. This means looking through the shelf and inspecting the heads first-hand.

I no longer buy my sticks or heads from

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MATCHED GRIP.



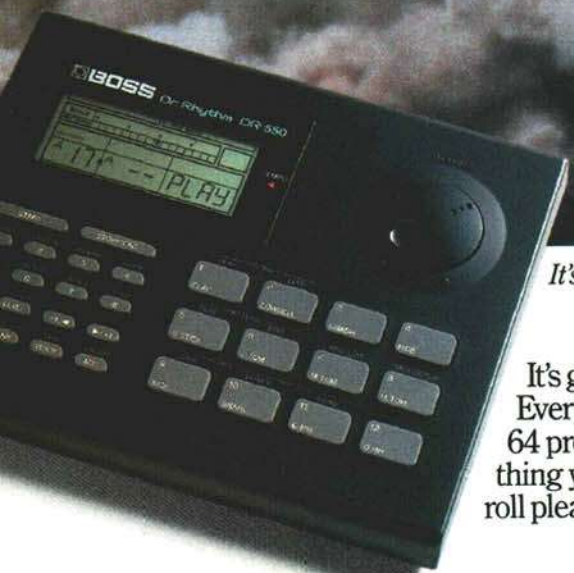
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Bill Bruford



This year has been a successful one for Bill Bruford: a platinum record, a major world tour, two new albums in the works—and his landslide election to the *Modern Drummer* Hall Of Fame. After informing Bill of his receiving MD's highest award, he seemed rather surprised. "Are you serious? There must be some mistake! Actually, I'm genuinely knocked out by this, because I just don't consider myself worthy. This just shows me that drummers understand that, even though sometimes I may go wrong, my heart is in the right place, and I'm really trying to make some sort of contribution to the percussive arts. I'm amazingly grateful. By the way, do I get an honorary *Modern Drummer* tie or something?"

Honorary tie or not, Bill has been exceedingly busy, especially since the success of Anderson, Bruford, Wakeman & Howe, and it looks like the band is going to be continuing. According to Bill, "Our record contract calls for four albums. Of course, unless we produce presumably the required gold records, the label will probably decide otherwise. However, I'm happy to report that the first album sold more than a million copies, and by the insane standards of this industry, that's considered *good enough* to progress to album number two."

With Bill's involvement in ABWH, what happens to Earthworks? "The game plan hasn't changed over the last year and a half," Bill responds.

"Since it started, the assumption was that most of us would not expect a band like ABWH to satisfy all the musical fantasies of the participants—unlike when we were 20 and thought that one group would contain everything that everybody would ever want to do. Therefore Earthworks will continue in between ABWH. I was hoping to tour with Earthworks in the U.S., although regrettably I don't believe I will have the opportunity this year.

However, I'm working, as I always am, on another LP. I'll also be working on another LP with ABWH shortly. Life has become insanely busy. We've just done 80 dates with ABWH, all around the world, and I definitely need to recharge my batteries."

Speaking of batteries, Bill is also standing firm in his use of electronics, with the Simmons SDX. "My work with the SDX was one of the things that attracted Jon Anderson to me for this band," says Bill. "I probably was the first guy out playing those funny-shaped pads, and I'll probably be the last guy *down* playing them! I think on the whole electronic drumming has not produced what many of us would have hoped. Ideally, every American drummer should probably be playing the SDX, in my opinion.

"It's necessary for ABWH to have the SDX," Bill continues, "simply because I'm able to access a lot of percussion sounds. Also, the quality of the sound, especially in this digital world, is excellent, both live and in recording. And from a composer's point of view, the SDX means more versatility. Jon Anderson can turn around to me and say, 'You know, let's have some thunder in this section, and then let's have some finger cymbals.' Often I think we drummers get very caught up in the drumming side of it, but we must also think of the songwriter's side of it, and the paying customer's side of it from the back of the auditorium, of course."

Finally, fans of Bill's original late-'70s band, *Bruford*, have reason to celebrate. That group's four albums are now available on compact disc. According to Bill, "I'm very happy that they're coming out on CD, even though I've moved on somewhat since those days. I must say I never thought that the stuff I did ten years ago would still be in demand. I just hope that what I'm currently doing will be in demand ten years from now!"

—William F. Miller

Max Roach



Max Roach likes to describe his latest project as something that reaches most kinds of music fans. With *From Bebop To Hip-hop And Then Some*, Roach has mixed elements of jazz and rap, and for a little spice (as if such a strange hybrid actually needed it), theatrics and visuals, plus the illuminating onstage presence of MTV rapper Fab Five Freddy.

"This is a three-part production," says Roach, picking his words carefully. "The first part talks to my generation, the second part talks to today's generation, and the third part talks to everybody. Now, I don't understand everything about rap and hip-hop, but I'm trying and I'm learning. And thanks to my kids, who play it whenever they're home from school, I'm getting a good education."

Roach premiered *From Bebop To Hip-hop And Then Some* at the Count Basie Theatre in Red Bank, New Jersey. "It's appropriate that this premiere took place in Red Bank," continued Roach,

"because I grew up with the music of Count Basie, and the Count, as most of his fans know, was born in Red Bank. Listening to his drummer, Jo Jones, helped inspire me to become a drummer."

As for the bebop and hip-hop hybrid, Roach said it isn't as weird as it might sound at first. "Rap was created in the same kind of environment as jazz was created, which was basically a very poor socioeconomic setting. Louis Armstrong came from the same kind of poor, inner-city environment that rappers come from."

Roach added that what occurs on stage, musically speaking, is "pretty flexible," but that both jazz and rap fans shouldn't be disappointed. "The first time I experimented with rap was way back in 1983 in New York," Roach recalled. "I've gotten a lot of good ideas about mixing the two music forms since then." Roach hopes to take *From Bebop To Hip-hop And Then Some* on a world tour. "There is really all kinds of potential here."

—Robert Santelli

Don Alias

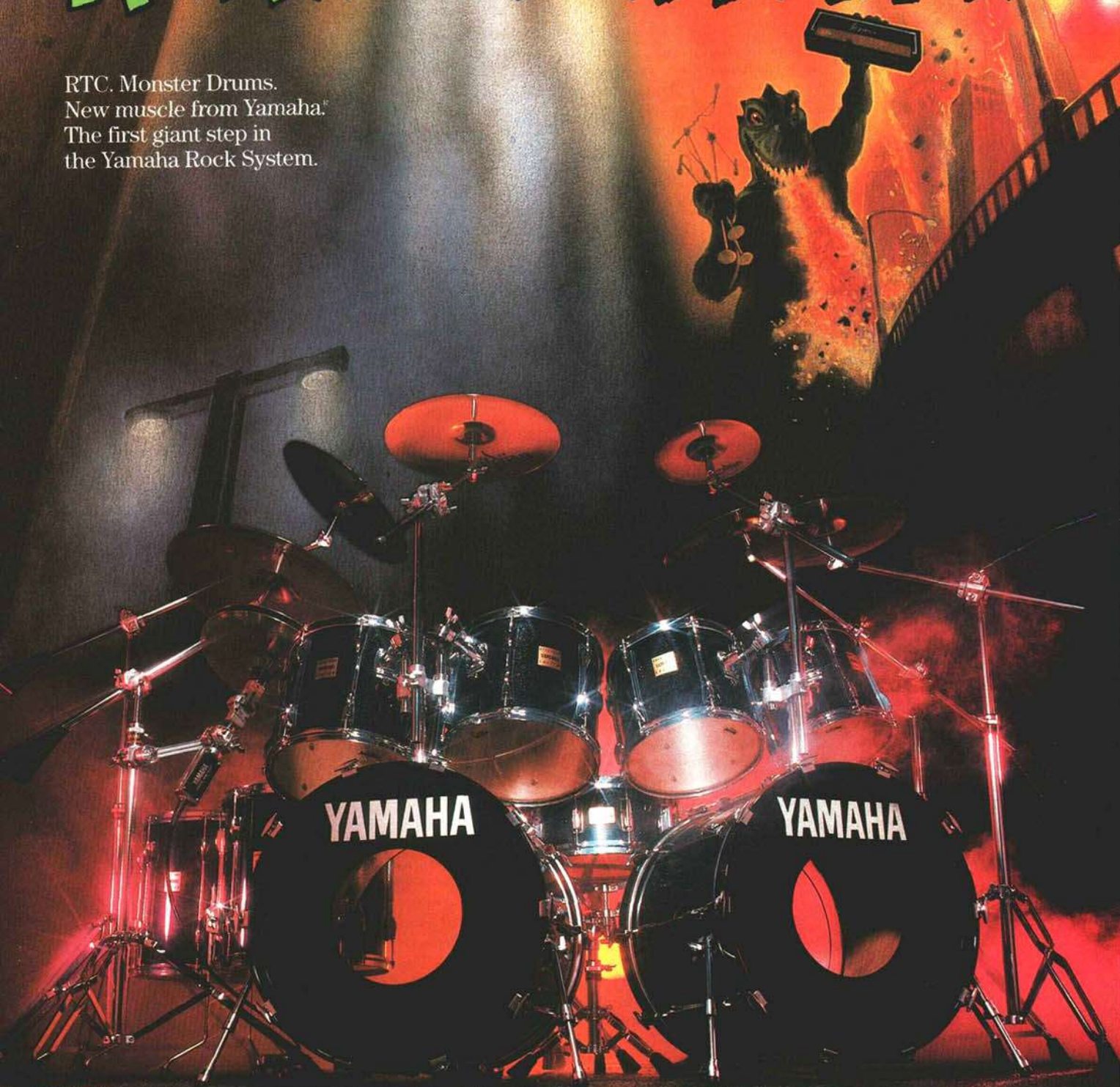
When Don Alias joined David Sanborn's *Night Music* band, his normal session schedule was a bit disrupted, but, he says, "It's a trade-off. We work six days a week, taping on Wednesdays and Saturdays. Four or five acts will come in, who we will rehearse with on Monday and Tuesday and tape on Wednesday. Then four or five more acts will come in, and we'll rehearse with them on Thursday and Friday, and then tape on Saturday."

"It's very challenging playing with a lot of different people," Don continues. "Just recently we had Charlie Hayden's Liberation Orchestra, and Sting was on the show, which was great. He did this nice mellow tune, 'Ain't No Sunshine/ and I got the opportunity to play just one conga drum and a tambourine. It turned out quite beautiful and simple."

Don says Omar Hakim, who is the drummer on the show, is wonderful to work with. (Don

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can also be heard on Hakim's solo album.) "I like being challenged by a drummer," Don says. "The best gig I ever had playing with a drummer was with Elvin Jones. I'd come away from playing with him with my hands hurting and bleeding. He *really* challenged me."

"I like playing with drummers who are aware of what percussion is all about," Don goes on. "Hopefully they have some knowledge of a particular school of percussion, whether it be a Brazilian school or an Afro-Cuban school, or any other school. There are a lot of drummers who have no conception of playing with a percussionist. They see a conga drum and say, 'Oh boy, this is Latin.'"

Besides being heard on Sanborn's latest, *Close Up*, Hiram Bullock's LP, albums by Philippe Saisse, Eliane Elias, Carla Bley, and Steve Swallow, and on Miles Davis's *Amandla*, Don is gearing up for his own band. "There are several drummers in the band," Don explains. "There's one trap drummer, and the rest are percussionists. One guy plays electronic percussion, one just plays Brazilian percussion, I play timbales and some congas, and I have two other conga drummers and a steel drummer. The music is completely structured so that everybody gets a chance to play, and it doesn't sound like chaos at all. *This* is the dream."

—Robyn Flans

Matt Cameron



The last thing you'd expect after a brief earful of

Soundgarden's brand of raw, grungy power rock is that drummer Matt Cameron is a jazz lover. But after delving into the band's widely acclaimed A&M Records debut, *Louder Than Love*, it's easy to understand not only how the Seattle foursome garnered a 1990 Grammy nomination, but also how Cameron incorporates the nuances of jazz playing into his own style to set a new standard in rock drumming.

Playing in odd time signatures is one thing. But Cameron prides himself on making them groove, coupling rugged, driving beats with subtle dynamic shadings to propel Soundgarden's magnetic, if not hard-to-place rhythms.

"I'd been working on odd times for a while, even when I was first studying and practicing," Cameron says. "But I never really liked the kind of music that had tricky parts in it just for the sake of being tricky. After a while, you can take polyrhythms and odd times with a basic approach. What we sometimes do is write a part without really thinking about what time it's in. Then we'll go, 'Oh, it's in six,' or something like that, and I'll come up with a beat for it."

Soundgarden runs the gamut of tempos and time signatures, carrying songs such as "Ugly Truth" and "Uncovered" in 6/4, "Power Trip" in 6/8, throwing calculated measures of 5/4 into the middle of an even-time rhythm in "Get On The Snake," ending "No Wrong No Right" with a compelling 7/4 section, and going so far as to mix 4/4, 6/4, 9/4, and 5/4 into the same tune, "I Awake." Cameron also leaves listeners guessing on regular 4/4 sections in songs such as "Loud Love." But the 27-year-old makes it all flow with a basic approach, while using the beats themselves and brief fills to place his personal stamp on Soundgarden's sound.

"I think we have a pretty strong blues influence in our music; it's highly textured hard rock with a big, fat, sexy groove," Cameron says. "Chris [Cornell, vocalist] is a

drummer, too, and his songs are totally rhythmic, which makes them great to play. It's great to have that rhythmic layer to build on. You can make a song so much more interesting that way, and a lot of bands forget that these days. We want our music to flow, and we don't want to have jagged edges on parts."

Soundgarden spent the better part of this past year touring small clubs across the country with other metal bands. Though the group's style lends itself to more discerning ears, Cameron says there's no typical Soundgarden fan. "We've been getting a real mix at our shows," he says. "We get the thrashers and other people who just want to groove on the music. But we've had a couple of shows get out of hand, with people knocking things over on stage. It's been a great, but grueling tour!"

—Matt Peiken

News...

For what he calls a really enjoyable change, **Eddie Bayers** is just finishing up some live dates with James Taylor. Of late, he has been recording with Conway Twitty, Hank Williams, Jr., Barbara Mandrell, Sawyer Brown, Roger Whittaker, Mark Collie, T. Graham Brown, Dawn Marie, Billy Walker, Jr. (sharing the drums with Paul Leim and playing some keyboards), George Strait, Kenny Rogers (sharing with Paul Leim), Eddy Raven, Lorrie Morgan, Holly Dunn, Roseanne Cash, Anne Murray, Delbert McClinton, Tanya Tucker, Pam Tillis, Don Henry, Chris McKay, Mike Reid, and Lee Greenwood.

John Wackerman on the road with Kazumi Watanabe and preparing to record a new Watanabe LP in the fall.

Michael Derosier in new EMI recording group Alias.

Terri Cote working live with the Marcy Brothers.

Blas Elias on the road with Slaughter.

Bob Moore just home from a JBL all-star promotional tour. Bob can also be heard on John Henry's new album and in the warm-up band for the NBC TV

show *Wings*.

Pat Ashby has joined Kevin DuBrow's new band, Little Women.

Rudy Richman on tour with the London Quireboys.

Terry Williams and Dave Charles are sharing drum duties on the road with Dave Edmunds in support of his new album, *Closer To The Flame*.

Mick Fleetwood on a Fleetwood Mac world tour in support of their recent release, *Behind The Mask*.

Chris Blackwell on Robert Plant's *Manic Nirvana*. They are also touring behind the album.

Scott Donnell in the studio with Kik Tracee working on their debut RCA LP.

Denny Fongheiser played on Sara Hickman's album and on a track for Teddy Pendergrass, and he is the co-writer and coproducer of a tune called "Keep Pushin'" for the film *Side Out*.

Frank Colon recently recorded an album with Brazilian singer Anna France. Currently Frank is leading a six-piece rock/fusion band called Rain Forest.

Dave Mattacks was in the U.S. recently performing with Fairport Convention at the Houston International Festival.

Ernie Durawa has completed album projects with Ray Campi, Townes Van Zandt, and the Texas Tornados.

Ed Trygar is now touring with the Boxtops.

David Teegarden is back rehearsing with Bob Seger in Detroit. An album and tour are in the planning stages.

Scan Burke, with the Atlanta Rhythm Section, was recently on tour (opening for Little Feat) supporting the band's recent CD release, *Truth In A Structured Form*.

Moe Potts just finished a six-week European tour with Ian Hunter and Mick Ronson.

They will be touring Japan and Australia shortly.

Greg Haver is currently in the studio recording his second album with British band Waterfront.

Congratulations to Exile's **Steve Goetzman** and his wife Barbara on the birth of their daughter Laura Ann.



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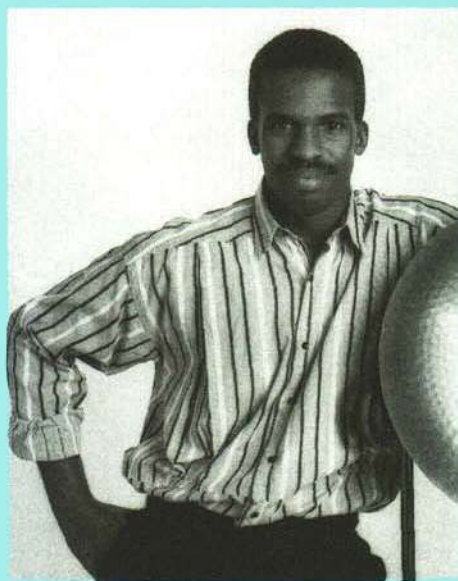
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WILLIAM KENNEDY



Q. I've been very inspired by your great, tasteful playing on the Yellowjackets recordings. You seem to have your own

unique sound in playing that separates you from most of today's top pro drummers. I'd like to know if there was something—besides hard practice and listening to a wide variety of music—that helped you to develop your playing and your sound. Also, since I'm about to make some investments in new cymbals, I'd like to know what models of the new Paiste line you use.

Kai Erlund
Ashland WI

A. Thanks a lot for writing; that's the best compliment to give to any musician! In the early stage of my career, I was told to do those two things you mentioned: practice, and listen to all music with an open mind. In addition to this, I learned that all individuals are one of a kind. When you apply that thought to music, it really makes sense.

Coming up as a young drummer in Oakland, California, I copied everything I liked. I stole all of James Brown's and Sly Stone's grooves and automatically began to alter them—simply because I thought I was making the grooves easier or because

I just wanted to play them differently. Later, I realized that I was copying, but also going a step further by adding my personality. That made me think: What did all the great drummers I was stealing from have in common? They all were one of a kind, and they all had their own individual sound!

As a drummer—and an individual—you are capable of playing grooves and endless other ideas like no one else. The challenge you have before you is discovering your uniqueness and developing this special part of you that makes you more than "just another drummer" and puts you in a group of musicians who are making contributions to the music industry. So experiment; take some chances! Go a step beyond your practice schedule and spend a little time on creativity. You'll be glad you did.

Regarding the new Paiste cymbals I use, I'm currently using a 10" splash, a 16" Fast Crash, and 13" Sound Edge hi-hats. And I'm constantly discovering more favorites from the new Paiste line and older lines like the 602 and Sound Creation series; they are really great!

BUN E. CARLOS



Photo by Mike Jachies

Q. I watched with great interest and enthusiasm your show with Cheap Trick at the International Song Festival in Vina del Mar, Chile last February. I was a bit surprised to see you playing a right-handed kit, since in two videos I had previously seen you played a left-handed kit. Could you comment on what exercises one could practice on the kit so as to achieve such a high degree of ambidexterity? The style of drumming exhibited in your show calls for very specific drum sizes; could you give details of the kit you used? I enjoy your drumming; the example given in the November '89 issue of

MD is quite illuminating. I appreciate your help, and wish you a great deal of success.

Patrick Carrazana
Santiago, Chile

A. I can't really comment on any "exercises," because I never had any lessons. I learned to play drums by watching other people; that's how I learned to drum right- and left-handed. I'm left-handed, but I normally play right-handed on a right-handed kit. On my videos I played on a left-handed kit just because it was a lot of fun—and perhaps to confuse people who were watching, and see if they were really watching. It

was kind of a test of my audience.

The kit I used on the show you mentioned was a Ludwig silver sparkle kit, with 8x12 and 9x13 rack toms, a 16x16 floor tom, a 14x26 bass drum, and a 4x14 late-1920s Ludwig Black Beauty snare drum. The cymbals were Zildjians: two 18" crashes, a 20" ride, and 14" hi-hats with sizzles in the bottom.

CARL PALMER

Q. I have admired your drumming technique and visual presentation since the earliest days of Emerson, Lake & Palmer. Over the years, I've noticed that on the reverse side of your gongs there often are depicted dragons, human eyes, or faces. What kind of paint or other substance is used in creating such depictions, and how do you prevent a change in the sound of the gongs?

Robert Poch
Columbia SC

A. Thanks for your letter and the kind words. As far as the gongs are concerned, the paint is of a water base, and applied very thinly. No other substance has ever been used on my gongs. It does change the sound of the gong a bit, but I believe it is similar to the effect you get with Color Sound cymbals by Paiste. In other words, the paint just takes some of the top end away. But it's not really audible, because the gongs have so many overtones anyway.





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IT'S QUESTIONABLE

Q. I recently purchased a full kit of Remo drums. I live on a beach off the Gulf of Mexico, and was worried that the moisture and harsh elements in the air would ruin a wooden drumkit. (I previously played a Ludwig set.) But now I'm having a very bad time with echo and internal ring with the Remos. Can you give me some advice so I can get my sound mellow again?

J.S.

Clearwater FL

A. It is possible that the phenolic resin used in the construction of Remo's Acousticon shells gives a brighter, more reflective sound to your ear than did your previous Ludwig set. There are several steps you can take to reduce drum ring—most of which involve some muffling of the head. You can start with the choice of heads themselves. If you are used to single-ply coated heads, such as Remo Ambassadors, experiment with other heads that have a certain amount of muffling properties built in. Examples would be Remo Pinstripes or Aquarian Studio-X heads. Sometimes just going to a twin-ply head can help. Other methods of reducing ring include external devices such as Noble & Cooley Zero Rings, Yamaha Ring Arresters, Pure Tone Drum Resonance Eliminators, and (for the bass drum especially) Remo Muffs.

If it seems as though all your problems stem from the drumshells, the reflectiveness of the shells can be reduced by attaching some sound-absorbing material to the inside of each drum. A small piece of fabric (ranging from a cotton sheet to a terrycloth towel, depending on how much absorbency is needed) can be carefully taped around some or all of the circumference of the shell. Stay-free Maxi-Pads and other similar products work well in some cases, since they are self-adhesive, flexible, and thickly padded. The number of pads necessary will vary with the size of the drum and the sound you are ultimately seeking.

Keep in mind that "ring" in a drum is essentially its resonance, and that reducing that resonance too much will also reduce the drum's ability to carry through other instruments during a performance. Be sure to evaluate the sound of the kit in an actual playing situation before you take steps to limit its capabilities.

Q. Could you tell me where I can order a headset-type mic' (with the mic' right in front of the mouth) for a singing drummer?

D.C.

Alexandria VA

A. Headset microphones are currently available from a number of manufacturers. These include the Shure SM-10A and SM-12A, the AKG C-410, the Countryman Isomax Headset Mic', the Nady HM Headset system, and the Ramsa WM-S10. Check with a local pro audio dealer for further information, or use the MD Equipment Annual to obtain further details and contact information for all of these companies.

Q. I'm writing in hopes of clearing up something in regard to heavy metal sticks. No, not sticks used by thrash drummers, but sticks made of steel or other heavy metal material. I've talked to a few drummers who swear by them; they'll play on a pad with the metal sticks and then get on the set and their hands explode. But I've also talked to some drummers who won't use them under any circumstances. My drum teacher advised me not to use them because they could damage my forearm muscles. So my problem is this: If metal sticks are good and can develop my playing muscles quicker and better, I'll use them; if they're bad, I don't want to do any harm to myself. Help!

T.R.

Pearl River NY

A. The use of metal sticks is a touchy subject, because it does carry an inherent risk. But this risk is minimized if the sticks are used properly.

Those who advise practicing with heavy sticks tend to be concerned with the development of sticking and hand control. This is often in conjunction with rudimental-style practicing, and is done at a much less intense impact level than much of today's drumset

playing demands. If you can work out fairly gently on a pad with metal sticks, you should not risk any muscular harm, and could very well gain improvement in overall hand and finger strength and endurance.

However, if you practice heavy backbeat or ride patterns at full-out playing levels, the shock of impact will definitely be delivered directly to your hands, wrists, and arms—and this effect will be enhanced by the added weight of the sticks. Obviously, the potential for muscular injury is very high in this situation, so practicing with metal sticks for this type of playing is not recommended.

Most teachers advise students to practice with the same sticks with which they perform. There are other, safer methods of "weight training" or "hand-strength development" for hard-hitting players than the use of metal practice sticks.

Q. I have a question concerning Pearl's Free Floating Snare System. I like the concept, but I would like to use a solid maple shell instead of a ply maple shell. I was wondering if shells made by companies other than Pearl can be used with the FFS. If not, is Pearl considering selling a solid maple replacement shell?

B.K.

Mt. Prospect IL

A. We passed your question along to Pearl's Ken Austin, who replies: "Thanks for the inquiry. At present, we are not considering the addition of a solid maple shell to our Free Floating System line. The Pearl solid maple shell will remain exclusive to our Custom Classic snare series. With regard to your question concerning the use of other companies' shells and FFS hardware, it might be possible. However, due to the different thicknesses of snare shells, some may fit the chassis and some may not; it would be strictly trial-and-error on your part to find out. You should know that we don't recommend the use of any shell other than what we have made available. The shells produced for the FFS are manufactured specifically for that hardware. The bottom bearing edge on the shell is flat. Unless you have access to a raw solid maple shell that can be cut to the exact specifications of our existing multiple-ply maple shell, you might be causing yourself a lot of grief and financial loss. Our recommendation is to buy a maple Free Floating System snare drum, intact and whole. We know you'll be satisfied."

Q. I own a set of Ludwig Classic drums in power sizes. I would like to know if it is possible to replace the existing standard lugs with Ludwig's new long lugs.

C.G.

Espanola NM

A. Due to pre-established tooling requirements, the holes drilled in the shells for the standard lugs do not match those drilled for the long lugs. Therefore, it would not be possible to simply "swap" the lugs. However, it would be possible to re-drill the shells for the new lugs and install them directly over where the old lugs were previously positioned. The new lugs should completely cover the older, unused holes.

Q. Of late, it has been pointed out to me by fellow musicians that I have a tendency to drag the tempo when playing fast music. Unfortunately, I am not aware of my problem when it occurs, and so am unable to pinpoint when I slow the speed down.

How does one practice, develop, and maintain a good sense of time? Should you advise the use of a metronome, please explain how one plays along with it in a drumming application—as I imagine the click is drowned in relation to the sounds of drums and cymbals, even if they are played at a moderate volume. Furthermore, could you recommend a few metronomes (with the company brand names and addresses) suitable for such use?

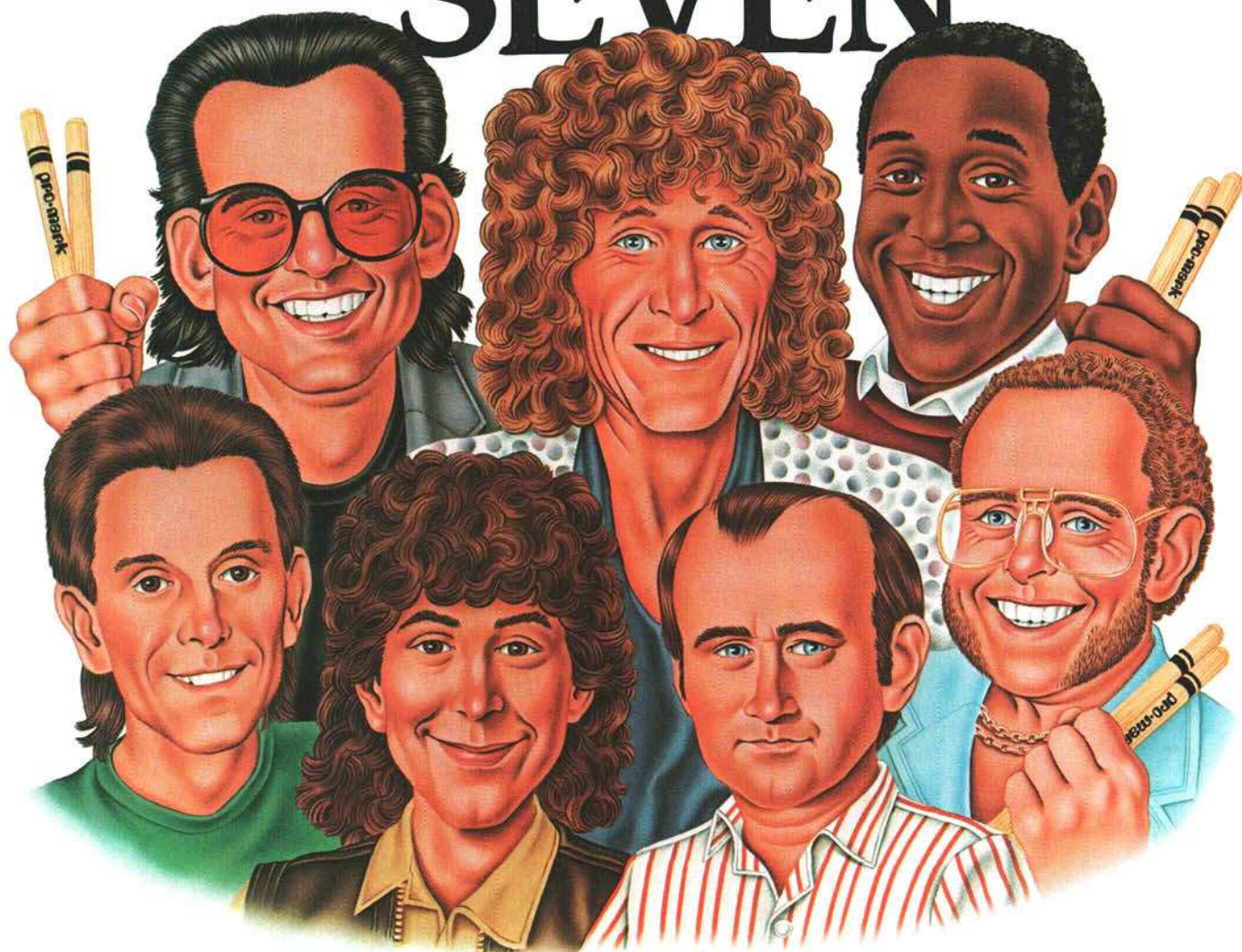
P.Y.

East London, South Africa

A. Practicing along with a mechanical timekeeping device is an

continued on page 88

THE MAGNIFICENT SEVEN



Liberty DeVitto

LIBERTY DEVITTO

Tommy Aldridge

TOMMY ALDRIDGE

Billy Cobham

BILLY COBHAM

Carl Palmer

CARL PALMER

Simon Phillips

SIMON PHILLIPS

Phil Collins

PHIL COLLINS

Ed Shaughnessy

ED SHAUGHNESSY

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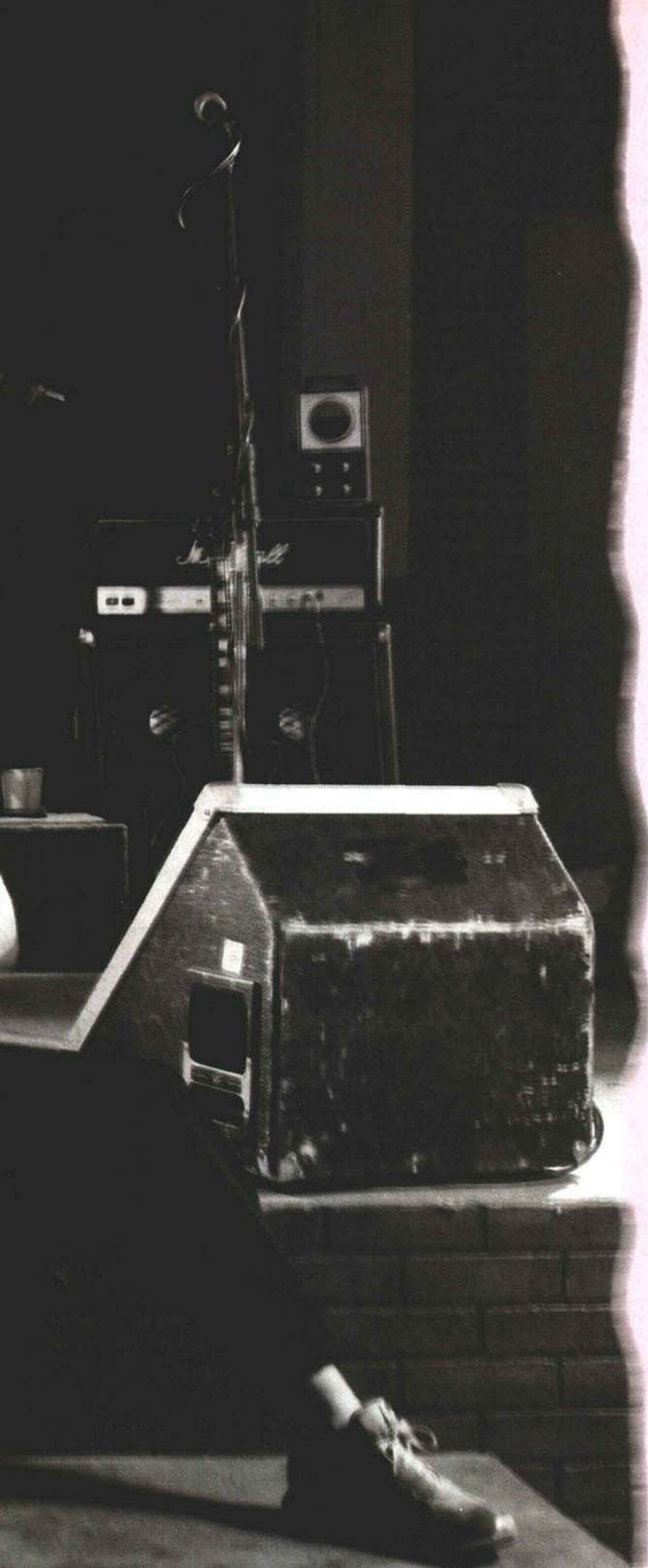
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Sonny Emory

Sonny Emory is a good lesson in seizing opportunities, and an incredible example of someone who has learned how to blow someone away at very first glance. He has taken advantage of every situation that has come his way, and has prospered by the impression he's left on other musicians. From jam sessions, a Carmine Appice drum contest, opening show slots, and word of mouth, Sonny has gotten jobs with Cameo, Jean-Luc Ponty, David Sanborn, the Crusaders, and Earth, Wind & Fire, as well as having recorded with the likes of Chic the B-52's and Steve Perry.

There was never a moment that Sonny thought he would do anything but play drums. "To me, music is just as legitimate a career goal as law or medicine. With every occupation, there are ups and downs. Life is like that, so you can't run away just because you think it might not happen. I remember as soon as I began Georgia State University, my friends asked, 'Aren't you going to minor in something in case you need something to fall back on?' I said, 'No, I'm not going to need anything to fall back on. I'm going to work hard at

doing this."

Born and raised in Atlanta, Georgia, Sonny actually started working at his goal at the age of four. His father, a band director, had him listening to John Coltrane, Miles Davis, and Tony Williams, and by the time he was seven, Sonny was playing the early sets at his father's club gig.

At 12, Emory began formal private lessons with Marion Booker, until Booker's schedule became too erratic. At that point, his father talked with a friend of his, Jack Bell, who taught at Georgia State University and was a percussionist with the Atlanta Symphony Orchestra. Sonny studied with Bell from the age of 14 until he graduated from college.

Though he moved to LA. in 1986 for a short time, Sonny's home is once again in Atlanta, where he lives with his wife, Cynthia. But he still remembers the excitement of coming to LA. for the very first time in 1983, when he was 19 years old, to take part in the Carmine Appice competition finals....

by Robyn Flans

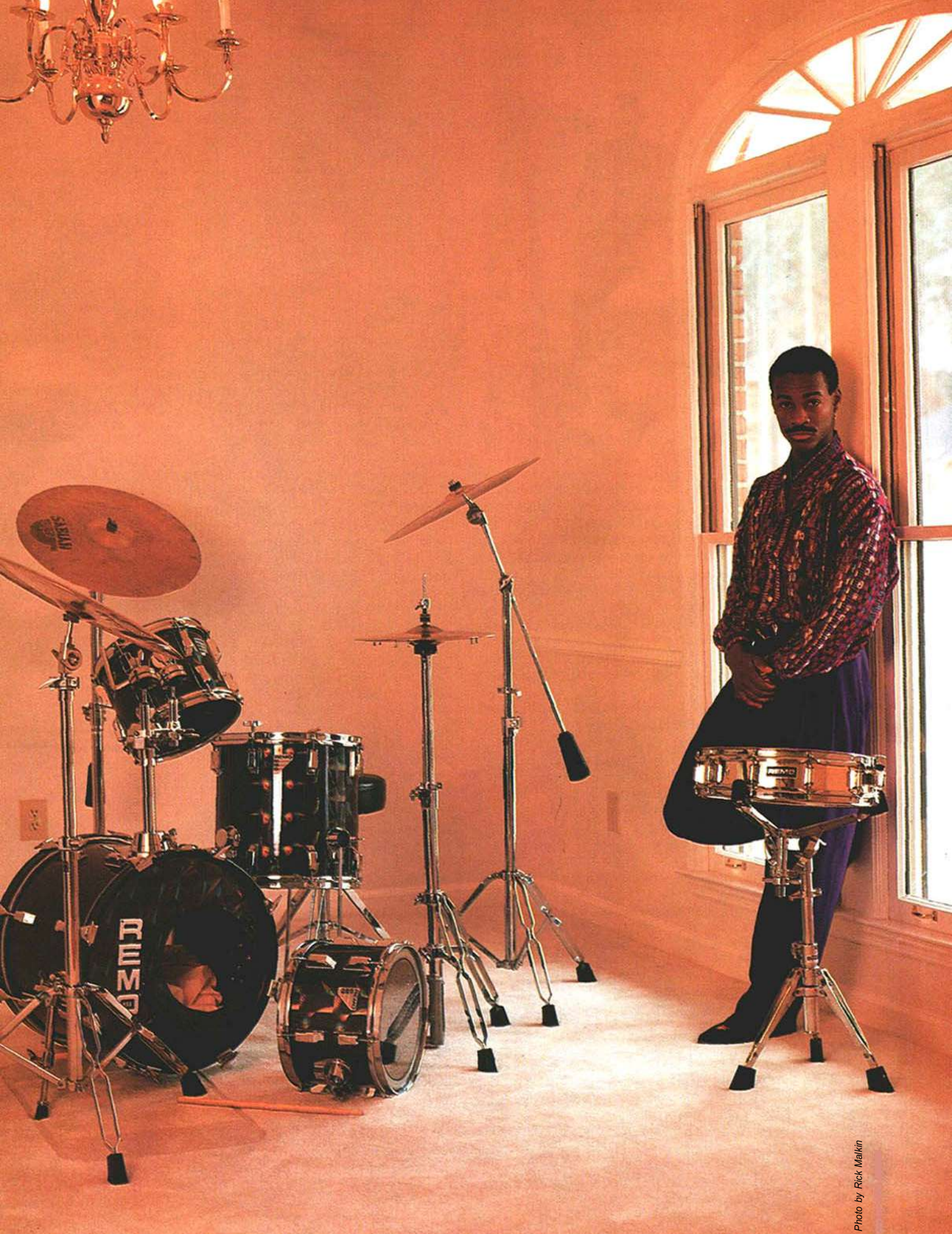
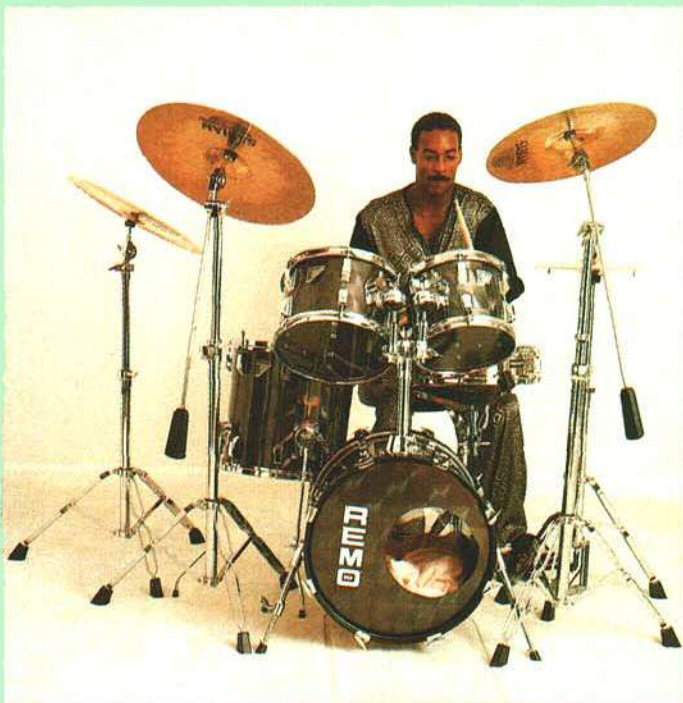


Photo by Rick Malkin



SE: All I remember is the feeling I had competing with other guys. I learned a lot about myself in competition. I learned that I perform a lot better under pressure or when I know I'm really being judged. The added adrenaline and tension puts a little heat on me. I'm a very spiritual person, and all the answers to my prayers all sort of happened in that one moment. It made me know that it is possible for me to really play like I want to play and be in the environment I want to be in.

The competition began locally, then the winners competed regionally, and then those winners competed nationally. The local competition went really well, and it was a gas meeting Carmine. The regional was really cool, too. When I won that, I realized I'd have to make my first trip to L.A. There were 12 guys, and it was incredible. Myron Grombacher was a judge, and Bun E. Carlos, Carmine, Chester Thompson, and Phil Collins were there.

RF: Can you give us an idea of what you did?

SE: I don't structure my solos at all. I try to make them musical, and convey some semblance of melody and some sort of structural basis, and I also incorporate the showmanship aspect into the playing. For the competition, I had ten minutes to do my solo. It was intense, but it was fun.

RF: What were your practice sessions like as a developing drummer?

SE: The way my instructor would structure things was that we would allot a certain amount of time to work on each aspect of drumming, like six weeks on just drumset concepts. Two of those weeks might be reading charts, two might be developing solos, and two might be working on time.

RF: Is there anything you had to work especially hard on?

SE: My reading was lacking because I hadn't done a whole lot of it. When I got into college and started to study, reading was really important to me. I was doing some jingle sessions while I was in school.

RF: Is reading very important today in what you do?

SE: Yes, because I still do a variety of things. A lot of people know me from the Sanborn stuff or from Earth, Wind & Fire, but I do a lot of casuals or industrial shows when I'm home on break. For a while I was playing for the big conventions that the IBM Orchestra played—big band kind of stuff, reading charts. I purposely try to put myself in those situations to keep my reading strong, because that allows me to work in more situations.

RF: You are known to have an incredible amount of finesse in your technique. Did you practice sticking?

SE: Yes, and I really practiced good hand and foot control by doing different exercises, using a metronome, and trying to play very

accurately and very relaxed. A lot of drummers look real tense, but great players like Buddy Rich and Louie Bellson always looked so relaxed when they played, so that's what I'm going for. In order to develop a real fluid technique, which you referred to as "finesse," I would tape myself on video, and critique myself.

RF: You're about 5'6". Did anybody ever try to discourage you because of your size?

SE: No, not for music. The power for playing drums doesn't come from size, it comes from how you hit the drums. Buddy Rich was not a big guy. The fire and energy you apply towards playing the drums comes from within you; that's the power. I remember the first time I ever met Philip Bailey. We had talked on the phone, and he had heard some tapes but he had never seen me. He said, "Man, I was expecting someone 6'5", 285 pounds."

I really try to pay attention to keeping myself in shape, because drums are so physical. I run every other day, and I do weight training and a lot of stretching, which definitely helps, especially when I'm out on the road, playing every night. I don't party every night, and getting a lot of rest is important. I try to eat right and drink a lot of fluids. I play racquetball, too.

RF: What would you consider your big break?

SE: I would consider my big break when I got the Jean-Luc Ponty gig. I was still living in Atlanta when I got the gig, but one weekend, I was coming out to L.A. to visit a girl I was dating, with no plans to get anything happening. A friend of mine, keyboardist T Lavitz, is good friends with Scott Henderson, who at the time was playing with Jean-Luc. T and I went out to the Musicians Institute, and Scott was there. He said that Jean-Luc was looking for a drummer, because Rayford Griffin wasn't going to do the upcoming tour. So he gave me his address and said to send him a tape, and I thought, "Fat chance, Jean-Luc is really going to call me." I went home and got a tape together of some tunes I had done with the big band at Georgia State and the jazz ensemble, which had done a couple of albums, as well as some jingles. I was also highly recommended by Rayford, which I thank him for.

RF: How did you know Rayford?

SE: I had played with Cameo in '81, right after Rayford left that gig. Whenever Rayford would come to Atlanta, we would get together and play at my mother's house.

RF: How did Cameo happen?

SE: At the time, Cameo was based out of Atlanta. I was opening a show for somebody at a club called the Moon Shadow Saloon, and Larry Blackmon happened to be there, and he heard me play. When Rayford finished touring with them, they called me, and once again, Rayford recommended me. So I did that for about two months. That was my very first time going out on the road in a professional type of setting.

RF: So back to Jean-Luc. He called?

SE: I walked in the house one day and listened to my phone machine, and there it was: "This is Jean-Luc Ponty calling. I'd like to fly you out to L.A. to audition." It was me, Gregg Bissonette, and one other guy, and we had to sight-read these tunes that he had just finished recording and just jam out for a while. There was no way for me to know what to expect. Jean-Luc has a reputation for doing a lot of odd-time stuff, so I just thought, "Okay, I'll give it my best shot."

RF: What did you know about odd times? Where had you gotten that together?

SE: In college. The four years I spent at Georgia State was when I did the bulk of my studying. I was a music major, and I was also playing in a club seven nights a week from 9:00 to 2:00, then I'd get up and go to class every day. It was straight-ahead bebop and funk stuff.

RF: The fusion of Jean-Luc is pretty different from bebop. How did you make that transition?

SE: As you progress as a player, and if you really love music, you listen to all kinds of music. By doing that, you open up the avenues to yourself. Even though I had not played fusion in a professional setting, there were friends I would play with at home, and we'd play all kinds of music. Since I had a background playing with my father's bebop band, when I got with my younger friends, we wanted to play something else. Being around people like Rayford

and sitting down and jamming with him helped, and listening to people like Ndugu Chancier, Gerry Brown, and Lenny White helped. I had all those records, so I had all that stuff in me, even though I had never had a chance to really express it. When I played with Jean-Luc, I finally had that opportunity.

RF: What did you learn from the Ponty situation?

SE: I learned how to be very exciting and how to play in a jazz setting, but make it commercial and make it appealing to an audience. The way that I found to do that is not to be so self-indulgent as a musician that you're just up there playing off everything you can play. The audience would really get off on the musical communication and the eye contact between me and Jean-Luc. For the first time, I saw how you can go out and play music that is more jazz-influenced and really have a supportive audience. The only other gig I had done was Cameo, but that's a dance gig, so people are already into what you're doing. But with Jean-Luc I had to learn how to use the instrument in a concert setting, where people were sitting down and watching. I learned how to really use dynamics in the music and to break the boredom of what was happening, how to take the music in different directions and be free.

RF: The Crusaders were next, right?

SE: I came home from Jean-Luc Christmas of '85, and I had the holidays off. Before I had even left to go out with Jean-Luc, Joe Sample had asked me about doing the Crusaders gig, but I had already made the commitment to Jean-Luc.

RF: Where did he know you from?

SE: He knew me from a jam session when the Crusaders had played a concert at a club in Atlanta. I was hired by the house band, so he, Wilton Felder, and Byron Miller, the bass player, played with us, and we were swinging. We played some funk, Latin, bebop—everything. So Joe asked me for my number, and about two weeks later, right before I was leaving with Jean-Luc, he called and asked me to come out to L.A. to do their record. It was, "Oh man, I can't do it. I just made a commitment to Jean-Luc," which is another thing I've tried to do. If somebody calls me to do a gig and I've said I'm available, I try to do that gig. I feel that's most important for a young player to learn; be committed and honorable, and be on time. I know a lot of people who, if they get a better-paying gig or a more glamorous gig, are gone. I've always felt that if you honor your commitments, the good gigs will eventually come your way. So I told Joe, "I really appreciate the opportunity," and he said, "That's cool, just let me know when you're done." I called him when I got back in December of '85, and he called me in January and told me that they had postponed the record and wanted me to come out.

RF: They actually waited for you?

SE: They went ahead and did some more live dates, and they waited for me, which I really appreciated. It blew me out.

RF: Which album was that?

SE: *The Good And Bad Times*. We did a lot of recording for the Crusaders camp, too, like Wilton Felder's album, and I did a couple of projects that Joe was producing, as well as his *Roles* album.

RF: What did you learn from working with the Crusaders?

SE: I learned how to take instructions and how to put aside what I wanted to play. That turned out to be so cool, though, because I tried to put myself in Joe's place. Obviously he wanted something to be a certain way, and I found myself really starting to enjoy the way he had me play. He took me out of being "Sonny." When I got with Joe, I had these notions of not trying to be too busy, because at that point, everybody was saying, "The happening thing is the simple thing, less is more."

RF: But weren't you getting a reputation for being a kind of chops master?

SE: I guess I was, but that was because people had never seen me on gigs like the Cameo gig. When I did the really funky stuff where I was just laying the pocket, no one knew who I was.

RF: So you went into this with the focus of simplifying it.

SE: Yes, but my whole playing thing was like that already. It was already in me to try to be musical and listen and only play stuff

when it's necessary and when it warrants it.

RF: Do you learn that in school? In school, don't you learn to be a soloist?

SE: Yes, you learn how to develop your technique, and they push you to use that stuff.

RF: When do you learn to be a group member?

SE: When you start playing with a band. I got the best of both worlds when I was in school, because I was playing at night with a band, where I got practical experience, and then I was doing the school thing. Then when I got with four or five other bands, I had to learn how to incorporate it all and discipline myself. So that's the frame of mind I was in when I went to play with Joe, but he was saying, "Man, come on, play, open up." He took me into the dressing room at the first gig I did with them in Huntington Beach and chewed me out after the first set. He chewed my head off! He was saying, "Man, look, I didn't bring you here to play 2 and 4 like all these other cats out here." On the next set, we went out and burned.

They come from a bebop school where cats *play*. This was right at the height of the machine madness, where everything was so straight and so stiff. They didn't want to get locked into that. They had already done a couple of records like that that didn't do too well, so they wanted to get in a situation where the band was able to play together. I realized that if I'm playing in somebody's situation, I have to be willing to give my all to them, as far as my musicianship, and open up and dig deep within myself to give them what they want.

RF: Did that feel indulgent to you?

SE: No, I felt more humbled by the experience. For the first time I had to swallow whatever I felt and thought.

RF: You really felt you should be playing more simply?

SE: I felt at times it would have been cool. If it was up to me, I would have done it a different way. But you can't argue with people who have gold and platinum records. Obviously Joe knows what he wants, and he knows what will work for his type of music. Once I freed myself up to him and took everything he said literally and tried to play exactly like he wanted me to, it opened me up to a whole different world of playing. It really broadened me. It showed me how to use dynamics even more drastically than I already had.

RF: How so?

SE: By just exaggerating the stuff—just making the loud as loud as I possibly could and making the soft as soft as I possibly could. I tried to incorporate that in my solos. If you're going to play a loud passage, make it loud, so when you come down soft people realize the difference. Joe really opened my mind to doing that. And he made me more aware of ensemble playing and just having a good time and letting the magic happen from people listening to each other on stage. I hate to see bands where there is no magic happening on stage. I don't care if it's heavy metal, jazz, or whatever; if there's no magic on stage, it's boring.

RF: How long were you with the Crusaders?

SE: I was with them a year and a half.

RF: Were you an actual group member?

SE: No. But I did three or four albums with them, plus two Japanese tours and a whole lot of dates in the States. On all of the albums, I was playing with people I had read about, heard, admired, and dreamed of playing with. On the first album I was on, which was my first major recording, Bobby Lyle was on the date, and when I found out Abraham Laboriel was going to be on the date, I freaked out. "I've listened to this guy for so long and now I'm going to play with him?" I was calling home and telling everyone. And then Lenny Castro! It was cool.

RF: What did you learn from the first big studio experience?

SE: I had done so much recording that I knew how to go in and track, but there are other things that you kind of grow into as a player as you season. It's important that you have everything you need in the studio equipment-wise, and that you are able to pull out any type of sound and play any kind of way, to get the effect that you want on tape. We spent several 12- and 13-hour days tracking, trying to get the right thing.

Listeners' Guide

For readers who would like to listen to albums that best represent your drumming, which ones would you recommend?

Album Title	Artist	Label/Catalog#
Cosmic Thing	B-52's	Reprise 25854
The Traveler	Brandon Fields	Nova 8811
Henry Johnson	Henry Johnson	*
Steve Perry	Steve Perry	*
Heritage	Earth, Wind & Fire	*
Chic	Chic	**
The Good And Bad Times	Crusaders	MCA-5781
Roles	Joe Sample	MCA-5978

Which recordings do you listen to most for inspiration?

Album Title	Artist	Drummer	Label/Catalog#
Three Quartets	Chick Corea	Steve Gadd	Warner Bros. BSK-3552
Blue Matter	John Scofield	Dennis Chambers	Gramavision R41H-79403
Spectrum	Billy Cobham	Billy Cobham	Atlantic 19238
Magic	Billy Cobham	Billy Cobham	**
Impressions	John Coltrane	Elvin Jones	MCA/Impulse 5887

* (Catalog numbers unavailable at press time)

** (Out of print)

RF: Was it live rhythm tracks?

SE: Yes. I learned how to be real spontaneous in arrangements too, because while we were doing the Crusaders' album, there would be just a basic rough draft of a song on a chart. I didn't have to read any rhythms specifically—it was just like a road map of the song—but then they would change that. While we were recording, Wilton would say, "Just watch me and listen to me; I'll throw you cues, and that will be the section changes." We would be grooving along, and then Wilton would say, "Okay," and in four bars we'd go into the B section. Being in those sessions with session players like Dean Parks on guitar, you just see the professionalism. Those cats come in, the tape is on, and they're ready to play the parts. I learned how to do that. I learned how to relax and not be nervous—or *try* not to be nervous, or at least not let the nervousness show up on tape.

RF: How do you do that?

SE: Just concentrate on the music. You know what makes the music feel right and you know you can't rush and you can't drag, so don't do it. Just don't do it. For some people that's easier said than done, but once I lock into the groove, it's pretty easy, because the music plays itself.

RF: Did you ever work on your time specifically?

SE: Yes. I spent a lot of time doing that during the four years at Georgia State. I broke it all the way back down to a practice pad and rudiments with a metronome, then I would go to drumset, playing different grooves on just hi-hat, snare, and bass drum with a metronome. Then I would start incorporating all my toms and playing with a drum machine to have a little more fun. Doing that on a regular basis, you begin to feel where the time is without even hearing it. That's what you eventually want to achieve—knowing where the time is at all times.

RF: After the Crusaders, you went off to David Sanborn. How did that come about?

SE: Before I left Atlanta with Ponty, Sanborn called me. I was sitting at home, watching TV, when the phone rang. A voice said, "Sonny, this is Dave Sanborn," and I said, "What?" I didn't believe it; I figured someone was playing a joke on me, so I hung up on him. But he called back, and it was really David Sanborn. He said, "Chester Thompson told me about you."

RF: From the Carmine Appice competition?

SE: Yeah. I couldn't believe it. We talked for a while and he said, "I'd like to bring you up to New York to just jam with me sometime." So I went out with Ponty and then did the Crusaders stuff, and he finally called again and said, "I want you to come up. I'm planning a tour this summer, and I'd like you to do it if everything works out okay." Dennis Chambers had actually recommended me, though we hadn't met yet; we just knew each other through the musical grapevine. I went up to New York, we played, and I got the gig. We just jammed, and that was all it was.

RF: Was Sanborn's the freest situation you've been in?

SE: Not the freest. That was probably Joe's gig. When we went out as the Joe Sample Quartet, that was just four of us on stage, and that was a lot freer than the Crusaders. Then the Crusaders was a lot freer than David—sometimes. I say that because some of David's material is dance-type stuff, and some of it is really fusion stuff. I think his band opened up a lot more the second year than we had done in the previous year.

RF: What did you learn from that situation?

SE: Once again, all the things I learned from Joe, as far as learning how to accept instructions, came into play with David too. If David hires you for his band, he gives you a lot of credit in knowing what you're doing, so a lot of times he won't tell you exactly what he wants. He'll let you figure it out.

RF: Is that good or bad?

SE: Well, it's good and bad in the sense that you want to make sure that you please him, but as a musician you like the opportunity to figure it out yourself and be creative. In that situation, he's a real easygoing cat.

RF: I recently spoke to Don Alias, and he mentioned the drum finale you guys did. You had a drum synthesizer in the shape of a guitar?

SE: Yes. I had the *Dynastick* by Dynacord, which is a MIDI controller that plugs right into the Dynacord *ADD-one* unit. We had a ramp on the stage, where I would meet Don after his solo. He would pick up his bata and meet me halfway, and I would start playing this groove on the *Dynastick*, and we would jam out on that and go out to the front of the stage. From there, I would hit a sequence on the *Dynastick*, which would keep playing. Don would leave the stage, and then I would go back up to the drumset and do my solo.

RF: Was it hard for you to come out from behind the drums?

SE: Maybe a little bit, because once you come out, you're exposed. "This is different; people can see me now!" I had never done that before, but I liked doing it.

RF: Where did you figure out that showmanship was important?

SE: In college, when I first started to really incorporate the stick twirls and that stuff into my playing.

RF: Was there someone you saw who inspired you?

SE: I've seen Lionel Hampton and some of the older cats doing stick tricks. I never really felt that anybody took that to the limit, though. I wanted to be able to play fills in time on the drumset and make it cool.

RF: Did you work in front of a mirror?

SE: No, I just sat down in the basement and tried to figure out different patterns I could incorporate it into. I got hit in the head several times, and poked in the eye, which is kind of dangerous, but I thought it would be real cool and would put me in a category of something special. I didn't really start developing that until after I had all the basics down, though. That's what I tell kids at my clinics. Make sure you have all those basic things down before you begin to even experiment with this stuff. Twirling sticks means nothing if you can't play the drums. Fortunately Cod has blessed me with the talent to be able to do that. I think a whole lot of people would say that that's what they know me by, and that's what they remember.

RF: So next was Earth, Wind & Fire.

SE: Right. Sanborn's tour finished in August, and rehearsals for Earth, Wind & Fire started the end of August. A friend of mine who is an arranger, Oliver Wells, was going out to Denver to do a gospel project with Philip Bailey. He was contracting the musicians, and he wanted me to go, but I was doing the Sanborn tour. But Ronnie Garrett, a bass player I had played with in a band called RSVP,

continued on page 69

Sonny's Set

Drumset: Remo *Encore* series

- A. 3 x 14 piccolo snare
- B. *Junior Pro* snare
- C. 8 x 8 tom
- D. 8 x 10 tom
- E. 10x12 tom
- F. 14 x 14 floor tom
- G. 16 x 16 floor tom
- H. 16x22 bass drum

Cymbals: Sabian

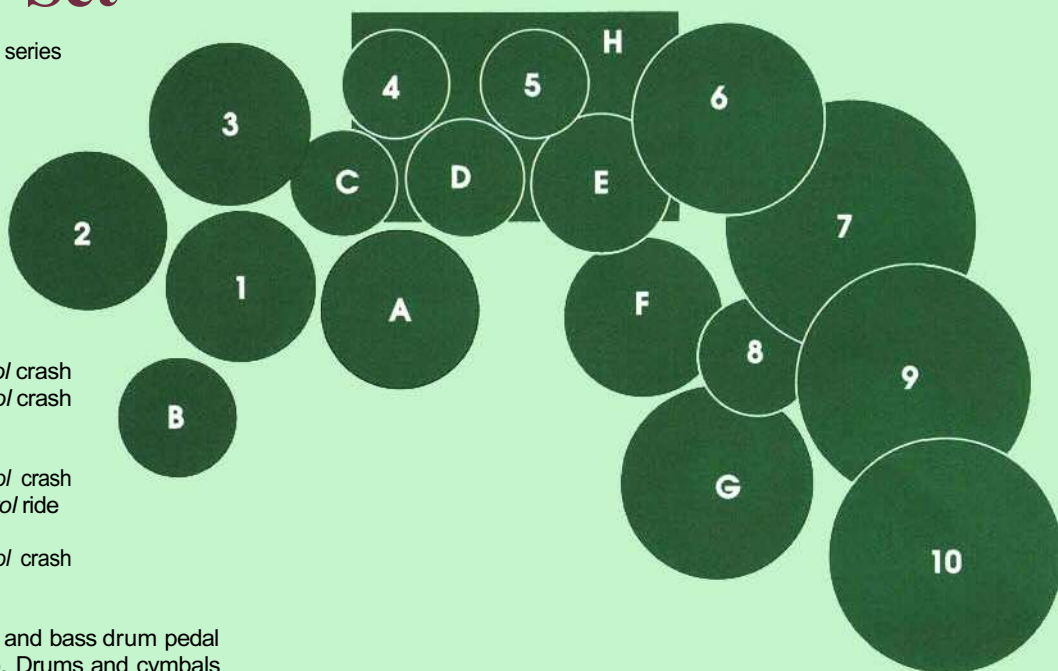
- 1. 13" *Sizzle* hi-hats
- 2. 14" HH *Sound Control* crash
- 3. 15" HH *Sound Control* crash
- 4. 10" HH splash
- 5. 10" HH splash
- 6. 16" HH *Sound Control* crash
- 7. 22" HH *Sound Control* ride
- 8. 10" mini hi-hats
- 9. 18" HH *Sound Control* crash
- 10. 18" Chinese

Hardware: Hi-hat stand and bass drum pedal are by Drum Workshop. Drums and cymbals mounted on a Gibraltar rack system.

Heads: Remo coated *Ambassador* on snare batter. *Pinstripes* on tops of toms with clear *Diplomats* underneath. *Pinstripe* on bass drum batter side with a *Prismatic* head on front.

Sticks: Vic Firth 3A model with wood tip.

Electronics: Drastik Plastik internal triggers in all drums, Dynacord *ADD-one*, Hill 16-channel mixer, Yamaha *SPX-90* digital reverb unit, and a Korg *R-8* drum machine.



Sonny's Tuning Tips

"When I tune my toms, I *try* to tune them to a definite pitch. I do listen to actual pitches when I'm tuning my drums, using a triad for my rack toms. The reason I say I *try* to tune to a definite pitch is because a drum is not a definite pitch instrument, so it can be difficult to get it exactly in tune. My 8" tom is tuned to an A, the 10" tom is tuned to an E, the 12" tom is tuned as close as possible to a C, and my 14" tom is tuned to an A, an octave down from the 8" tom. All that does is spread the drums out better for me. On tape, you can really hear when the drums are spread well, tone-wise. If they're tuned too close in pitch, you can't really distinguish between drums. It also helps me convey more melodic ideas when I'm soloing. The only exception I make to this tuning method is when I'm touring with Earth, Wind & Fire. For that gig, I tend to tune everything a bit higher, so the drums can cut through all the amplification on stage."

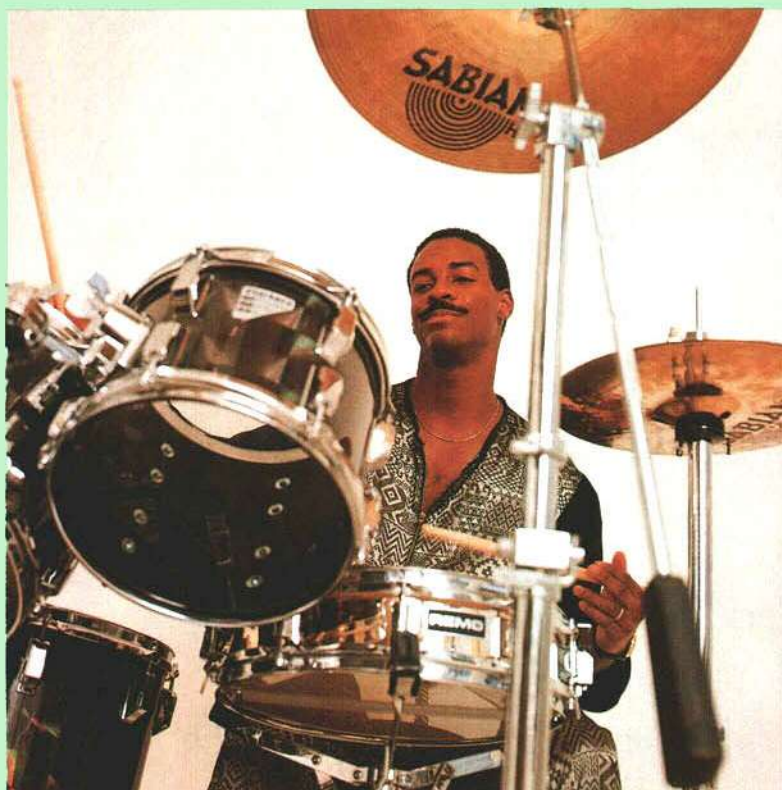


Photo by Rick Malkin



Photo by Rick Makin

Tommy Wells

Session drumming is, by nature, one of the most challenging aspects of today's recording industry. Let's face it, what other musician is pitted against a machine more often and directly than a session drummer? Tommy Wells is a first-call player in the most active recording city in the country, and is continually thrown into situations where he is given little or no advance information about what he'll be playing. Doing this kind of work—let alone succeeding over the years and staying in popular demand among your peers—is no small feat. In a business as fickle as the music business, it's nearly a miracle. But, due to his exceptional talent, plus many years of hard work, Tommy Wells has risen to the top of the ranks. So MD set out to dig a little deeper into Tommy's world to better understand the intricacies of the Nashville session scene.

Nashville Session Specialist
Nashville Session Specialist
Nashville Session Specialist
Nashville Session Specialist

By Michael Briggs

"As
a session
player you
take total
satisfaction
from good
playbacks
and sleeping
in your own
bed every
night"

MB: What is your typical schedule like?

TW: That's hard to answer, because it's always different. Sometimes I'm booked up way in advance, and other times it can be very open. Sometimes I'll be doing record dates predominantly, sometimes television specials like Christmas shows with various artists, or sometimes it'll just be demo sessions.

The best part of session drumming is that every week is different. One week I start off playing country radio stuff, then pop music, then perhaps a jazz gig. The next week I may be doing a gospel album, a hardcore country date, and then a television show, and at the end of that week I might gig with the rhythm & blues band the Prisoners of Love. It can always change, but that is how diverse my schedule can be and usually is.

MB: Was there any specific training you had to prepare you for the variety of styles you play?

TW: Not really. I just started doing gigs when I was very young. My dad played organ just for the fun of it when I was growing up in Detroit, and he had friends who were players. They did everything from the wedding scene to playing bars, and they'd come over on Sundays to play and just hang out, which first exposed me to playing drumset. I was also in the band at school at the time.

Later, when I was in high school, we lived in Marion, Indiana, and I played standards gigs with the local guys, and I also played in a rock 'n' roll band. With the rock band we did a lot of local gigs in front of bands like



Photo by Rick Malkin

the Outsiders, the Left Banke, and other pretty popular groups. We'd only make about \$15 or \$20 apiece.

While that was all going on, the older guys playing the standards gigs called me, and I came to realize that I could make \$50 to \$60 on the weekends and still have time to play rock 'n' roll with the younger cats.

MB: How much of your playing experience came from doing road gigs?

TW: A lot! In 1970, 71, and 72, I was in a band called Dust, which was a four-piece guitar band. At about the same time I was also in a band called First Gear, which was a big horn band. Both acts were signed to Word records, which was a gospel label. Both of those bands were sort of exceptions for the label. We would play high school assemblies during the day, and then we'd do a concert at night at some nearby college. For three years we literally played every day as "feeders" to our night shows. We averaged 12 shows a week, and sometimes did as many as 20 a week, setting up and tearing down sometimes up to four times a day.

MB: With that many set ups, did you have a crew that would handle all of your equipment?

TW: No, not completely. I would mostly set up my own drums. The contracts for the gigs had riders, which meant that the given venue, usually a high school, would provide 12 people to carry the equipment in, plus we had two guys who were with us. Our sound man/light man and our road manager would make sure everything was put in the right spot, and they'd direct the helpers. With First Gear the horn players would wire up the speakers and everything with the sound man. I'd set my drums up on my platform, and we'd be ready for soundcheck in 10 minutes. The whole operation was streamlined; it had to be for it to work.

When we were done playing, the cases

were packed and each one was numbered so that it would go into the equipment truck in the proper order. We, the players, would jump into the band car and be on the road to the next gig. It was go, go, go, all the time. It was an unbelievable learning experience, playing so much in front of so many people. Luckily we sold enough records and received enough airplay to stay busy and work constantly.

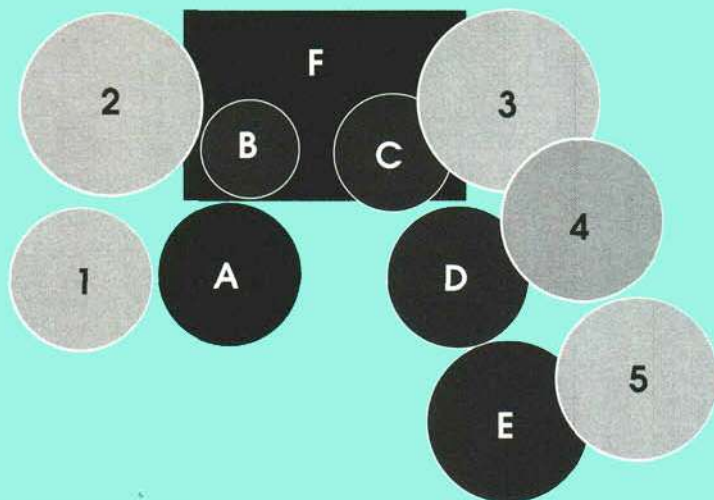
MB: How did you first hook up with Dust?

TW: I had met those guys back when I lived in Marion. I was attending Berklee in Boston at the time, and they happened to be there to do a record, so we hooked up and I played on their record. We had played for about a week together when a company called Splendor Productions saw us and signed us up. We had done the recording, and then gigs came from there.

Things like that situation don't seem to exist anymore, with MTV and rock 'n' roll being on TV all of the time. In 1973, when *Midnight Special* and other shows like it came out, we were still playing a lot, but it seemed that live performances had lost some mystique because of what the kids were now seeing on TV. After those shows came out, we could really notice that there was a difference. The kids didn't get as excited as they used to at our shows. I really think that the saturation of music today has diminished the "event" type of status that concerts used to enjoy in the late '60s and early '70s. In 1975 things really started to wind down, and I went to Vegas and played in the main room at the Frontier Hotel. Then Gene Cotton asked me to come to Nashville to play with him.

MB: In the early '80s you had some success with a group called RPM, which was a favorite band of musicians everywhere.

TW: That group wasn't *real* successful in my opinion, but we enjoyed some success among musicians. RPM started out as a studio project here in Nashville. The guitar



Tommy's Acoustics

According to Tommy, his drum, cymbal, and head choices change for whatever musical situation he might find himself, either studio/pop/country, rock, or jazz/fusion. The following setup is the one Tommy uses most for studio/pop/country settings.

Drums: Remo *Encore* series

- A. 3 x 14, 5 x 14, or 6 1/2 x 14 snare
- B. 9 x 10 tom
- C. 11 x 12 tom
- D. 14 x 14 floor tom
- E. 16 x 16 floor tom
- F. 14 x 22 bass drum

Cymbals: Paiste black *Color Sound*

- 1. 14" medium 2000 hi-hats
- 2. 17" thin 3000 crash
- 3. 18" medium 3000 ride
- 4. 16" thin 3000 crash
- 5. 16" 3000 China

Heads: All Remo heads, including a coated CS batter (with dot underneath) on snare, with an *Ambassador* snare head on bottom. Tom and bass drum batter heads are *Pinstripes*. *Clear Diplomats* are on the bottoms of the toms. The front bass drum head has a 12" hole.

Sticks: Custom-made for Tommy by Pro-Mark.

player, Mark Gendel, was from Toronto. He came to Nashville to write, and met Robert White Johnson. The bass player, Jimmie Lee Sloas, had worked with Robert before, and I was asked to do the demos. It went so well that they asked me to get involved, and it turned into a band. We didn't play live very much—maybe 30 gigs over the four and a half years that I was involved. It was mainly a studio thing, but we did do a video and played on *Solid Cold* once.

MB: What exactly was it that lead you to play like you did on those RPM albums? You had such a fresh drum sound and approach on those records.

TW: I was a writer on that material, but what I wrote was the drum parts, which turned out to be a large part of those songs. I would take my parts to rehearsal and put them on tape and then build the rest of the song from the ground up. "Ceylon Ceylon," "Pay Attention," and "It's Only Water" were written completely around the drums, and I had to increase the size of my set to play those tunes with all toms. I had been listening to a lot of African music and also to how Phil Collins had made drum patterns a very important part of his songs. One of the records I had listened to a lot and that influenced me was the *Daktari* soundtrack that Shelly Manne had done with African percussionists. I really loved that stuff and made it work on the drumset. I came up with all kinds of stickings and feels and applied them, and then I took them to the rest of the band. Usually I would play ride time on the choruses and use the verses for the more exotic drum patterns.

Our rehearsals with RPM were pre-production rehearsals, and we had everything miked up and ready to record when we went in. I'd put down my parts at one rehearsal and then the other guys would work their patterns in. We really wanted to work with producer Gary Langen, who had done some things that we had heard, like the Yes song "Owner Of A Lonely Heart." We wanted that same big, ambient drum sound, so we went to Sarm

Studios in London to get that big drum sound on those tunes.

MB: Your early experiences with studio work were obviously positive for you, because you've become known for session work and being a "specialist." Now that you've done it for quite some time, does it still hold a fascination for you, or is it more like just going to the office and doing your job? It seems like a very glamorous career to many from an outside perspective.

TW: Sometimes it is like going to the office. So much depends on the situation on any given day. For the last ten years sessions are all that I've really done. I haven't toured since 1979.

Like I mentioned earlier, the thing I like about the studio gigs is the challenge of playing different kinds of music. Also, I love working with a great group of musicians. Some of the time we get to play really great music, and some of the time it's not so great. That's when it can really seem like a job. When that happens—for whatever reason—it comes down to pulling it out of the fire. You hope for the best, but being a professional means that you do your best no matter what the situation, good or bad.

MB: I'm sure that most people don't realize how little time you have to go in and cut your parts. You have to get set up, get your sounds, and cut five or six tracks

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Tommy's Electronics

The following are Tommy's two electronics racks, with explanations as to what each device does.

Other items in Tommy's electronics arsenal include a Drum Workshop *EP-1* trigger pedal, and Roland *PD 31* pads.

On several occasions in the studio, Tommy has been called upon to use different combinations of electronics and acoustics to achieve the desired sound. "I do have to mix kits for certain projects," says Tommy. "For example, on the Foster & Lloyd albums, I've used all acoustic, except for an electronic bass drum—the *EP-1* triggering my S-900 sampler. With Ricky Van Shelton, I used an acoustic bass drum and snare drum, but I triggered ddrum toms, and I triggered a cross-stick sound from my S-900. With Ray Stevens I use pads for everything except cymbals. And occasionally I use nothing but acoustics, like with Jo-Ei Sonnier."

Main Rack

ALESIS HR 16	HR 16-B	DRUM MACHINES
AKAI S-900 SAMPLER		
AKAI ME-35T MIDI TRANSLATOR		MIDI TRIGGER DEVICE
MARC MX1+		TRIGGER CLEANER & GATES
AKAI XE-8		16-BIT DRUM SAMPLE PLAYER
RANE HM4-2		HEADPHONE MIXER & AMPLIFIER
SYMMETRIX PATCH BAY		
KORG KMX-12-2		FOR LAYERING SAMPLES
12 CHANNEL MIXER		
PRO-CO DIRECT BOXES		ACTIVE DIRECT BOXES
PRO-CO DIRECT BOXES		4 IN EACH RACK SPACE

ddrum Rack

ALESIS MICRO-CUE	HEADPHONE AMP
MARC MX1+	
ddrum BRAIN	

MD'S INTERNATIONAL DRUM TEACHERS GUIDE

Welcome to MD's 1990 International Drum Teachers Guide. In order to supply as much information as possible about the over 400 instructors taking part in the listing, we opted to use a coding system to describe exactly what each teacher has to offer. American instructors are listed at the beginning of the guide, alphabetically by state, and by last name within each state. Following the U.S. section are teachers from other countries, listed alphabetically by country, and by last

CODES

OTL: Other Teaching Locations Available
HIA: Home Instruction Available
YP: Years Playing Drums
YI: Years of Instruction
YT: Years Teaching
FE: Formal Education
PE: Professional Experience
B/A: Books or Articles Published
LEVELS TAUGHT: B:Beginner, I:Intermediate, A:Advanced
STYLES TAUGHT: R:Rock, F:Funk, S:Show, J:Jazz, L:Latin, SY:Symphonic, JZ:Jazz, FS:Fusion, BB:Big Band, ST:Studio, RU:Rudimental
OTHER PERCUSSION TAUGHT: T:Timpani, OP:Orchestral Percussion, L:Latin, M:Maracas
AREAS OF EMPHASIS: R:Reading, C:Coordination, CS:Contemporary Styles, TC:Technique
TEACHING AIDS USED: V:Video, RT:Recording Techniques, E:Electronics
CURRENTLY TEACHING: FT:Full-Time, PT:Part-Time
STUDENT LOAD: Average number of students per week
BROCHURE: Available on request

ALABAMA

RISHER, TOM: 1602 Beckman Dr., Florence (205) 766-4522. OTL: Univ. of North Alabama, Box 5040, Florence (205) 760-4361. Age:39. YP:25. YI:17. YT:17. FE: Univ. of S. Miss (BME), Livingston Univ. (MAT). PE: R&B, big band, shows, R. McKinley, S. Kaye, R. Williams, J. Davidson. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 10-20.

SAMPLE, STEVE: 1321-B Plum Tree Trail, Birmingham (205) 822-8219. OTL: Nuncie's, Birmingham (205) 822-3885. Age:35. YP:21. YI:10. YT:17. FE: BS, Univ. of Alabama. PE: rock, jazz, big band, studio. B/A: "Drum Line Drills." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 8.

ALASKA

EVANS, LARRY: PO Box 211324, Anchorage (907) 333-1191. HIA: Yes. Age:32. YP:19. YI:10. YT:10. FE: West Chester State Col. PE: club, show, recording. Levels Taught: I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10.

JENSEN, CHRIS: PO Box 33962, Juneau (907) 789-4005. OTL: The Drum House, 2895-91 Mendenhall Lp. Rd., Juneau (907) 789-4055. HIA: Yes. Age:25. YP:13. YI:1. YT:1. FE: Musicians Institute. PE: Local. Levels Taught: B,I. Styles Taught: R,F,L,JZ,RU. Areas of Emphasis: R,C. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 4.

ARIZONA

FREDERICKSON, BRETT: 7232 N. 27th Ave., Phoenix (602) 995-8067. OTL: Bizarre, 4429 N. 7th Ave., Phoenix (602) 264-3786. HIA: Yes. Age:26. YP:16. YI:14. YT:4. FE: P.I.T., Glendale Community Col. PE: Megadeth, Vegas, TV. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,FS,BB,ST,RU. Other Percussion: I. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: RT. Student Load: 45. Brochure.

PERLMAN, JOHN: PO Box 822, Scottsdale (602) 946-1558. OTL: ABC Music, 7131 E. Mercer Lane, Scottsdale (602) 948-4720. HIA: Yes. Age:28. YP:14. YI:7. YT:2. FE: Ariz. State Univ. (BA). PE: local, recording. Levels Taught: B,I. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 10.

RAHEB, DAVID: 8178 E. Del Platin Dr., Scottsdale (602) 998-0286. Age:22. YP:13. YI:13. YT:3 mo. FE: Berklee Col. of Music (BM). PE: symph., theater. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,ST,RU. Other Percussion: OP. Areas of Emphasis: R,C,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 3.

TOMILSON, DAN: 302 E. Waltann Ln., Phoenix (602) 789-7843. OTL: The Batterie, 6830 E. 5th Ave., Scottsdale (602) 947-3830. Age:33. YP:20. YI:14. PE: L. Lovett, road, TV, recording. B/A: Article MD. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 20.

ARKANSAS

LINDSEY, PATRICK: 6412 Pontiac, N. Little Rock (501) 834-5414. OTL: Boyd Music, 5702 W. 12th, Little Rock (501) 664-3614. HIA: Yes. Age:36. YP:25. YI:10. YT:9. FE: Univ. of Arkansas. PE: road, show, jazz, pop, recording. B/A: Articles Boyd Music Mag. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 25.

CALIFORNIA

ALBERTSON, MICHAEL: 344 Main St., Pismo Beach (805) 773-1288. OTL: Paulding Intermed. Sch., 600 Crown St., Arroyo Grande (805) 481-3900 (Ext. 400). HIA: Yes. Age:39. YP:26. YI:2. YT:7. PE: club, concert, studio. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,ST,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,CS. Teaching Aids: V. Currently Teaching: PT. Student Load: 5-7. Brochure.

BEAUDRY, PAUL: 118 Escanyo Dr., S. San Francisco (415) 583-9120. OTL: Bronstein Music, 363 Grand Ave., S. San Francisco (415) 588-2502. Age:17. YP:5. YI:4. YT:1. Levels Taught: B,I. Styles Taught: R,JZ,RU. Other Percussion: T. Areas of Emphasis: R,TC. Currently Teaching: PT. Student Load: 3.

BRYAN, BARRY: Percussion Perspectives, 800 Cathedral, Aptos (408) 662-2994. HIA: Yes. Age:27. YP:22. YI:10. YT:10. FE: BA

Music. PE: road, studio, jingles. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 5.

BURLESON, BOB: 2163 Nord Ave., Chico (916) 345-7954. OTL: Music-Pro, 256 E. First, Chico (916) 345-9002. HIA: Yes. Age:62. YP:45. YI:34. PE: jazz, R&B, Latin, country. B/A: *Matched Grip: Vol.1*. Levels Taught: B,I,A. Styles Taught: R,L,JZ,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 10. Brochure.

CARLO, DICK: 698 S. Clover Ave., San Jose (408) 249-0119. OTL: Music-Pro, 1605 Park Ave., San Jose (408) 998-6191. Age:48. YP:32. YI:8. YT:30. FE: San Jose City Col. (AA) San Jose State. PE: big band, jazz, show, recording, radio, TV, theater, symph. B/A: *Rock & Latin Percussion*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 45. Brochure.

CARLSON, KAY: 1696 Centinela Ave., Inglewood (213) 670-8826. OTL: Amendola Music, 1692 Centinela, Inglewood (213) 645-2420. YP:40. YI:30. YT:30. FE: Hruby Conserv., Roy Knapp School of Perc. PE: symph., big band, jazz, recording, TV. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 60. Brochure.

COX, KEN: PO Box 954, Agoura Hills (805) 498-7508. OTL: World Music, 1826 Eringer Rd., Simi Valley (805) 526-9351. Age:39. YP:30. YI:21. YT:21. PE: Top-40, road, recording. B/A: *Advanced Stick Aerobics*. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 75. Brochure.

DANIELSON, ROBERT: 331 Clipper #4, San Francisco (415) 647-2497. OTL: Drum World, 969 Geneva Ave., San Francisco (415) 334-7559. Age:35. YP:19. YI:8. YT:13. FE: Univ. of Calif. (BA). PE: local, road, show. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 25.

DAWSON, DOUG: 155 E. Alaska, Fairfield (707) 422-1769. HIA: Yes. Age:26. YP:15. YI:4. YT:3. FE: Solano Comm. Col. PE: Top-40, jazz, C&W, recording. Levels Taught: B,I. Styles Taught: R,F,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT.

EDMONSON, BOB: 1113 Neilson St., Albany (415) 527-1387. OTL: Acme Music, 3715 MacArthur Blvd., Oakland (415) 527-1386. Music Unltd., 14417 E. 14th, San Leandro (415) 357-4880. HIA: Yes. YP:20. YI:15. YT:12. PE: rock, country, Latin, jazz, show. Levels Taught: B,I. Styles Taught: R,S,L,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 20.

FISH, JEFF: 2739 Eckleson St., Lakewood (213) 633-6805. HIA: Yes. Age:32. YP:20. YI:10. YT:14. FE: Univ. of Missouri. PE: C.Basie, T.Waits, G.Green, theater, circus. B/A: Articles MD. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10. Brochure.

GIACHELLO, LENNY: 2630 Jackson St., Long Beach (213) 549-0514. OTL: Marshall Music, 503 Van Ness Ave., Torrance (213) 320-0246. HIA: Yes. Age:38. YP:24. YI:12. YT:12. FE: Hartford Conserv. PE: rock, funk, jazz, local, road, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: FT. Student Load: 40.

HART, ROBERT: 124 Los Robles Dr., Burlingame (415) 347-2739. Age:28. YP:20. YI:20. YT:6. FE: Berklee Col. of Music. PE: Fusion, theater, Top-40, R&B. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 7.

HITCHINGS, DAVID: 1413 N. Belle St., San Bernardino (714) 381-3085. OTL: Hemet High School, 41701 Stetson Ave., Hemet (714) 658-4471. Age:25. YP:15. YI:2. YT:3. FE: Fullerton Col. PE: Woody Herman Orch., club, show, concert, cruise ship. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS. Currently Teaching: PT. Student Load: 6.

HODGE, JOE: 1674 Hollenbeck Ave., Sunnyvale (408) 739-5832. OTL: Showcase Music Institute, 3058 S. Bascom Ave., San Jose (408) 559-0882. Age:32. YP:22. YI:11. YT:15. FE: San Jose State (MA), Univ. of Tenn. (BME). PE: M. Ferguson, B. Hutcherson, show, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 30. Brochure.

KAPS, ANDY: 4469 23rd St., San Francisco (415) 826-7657. HIA: Yes. Age:28. YP:14. YI:13. YT:4. PE: road, recording, all styles, local. Levels Taught: B,I,A. Styles Taught: R,F,J,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 6.

KING, TOM: 1111 Sun Road, McKinleyville (707) 839-0208. OTL: Two Street Music, 124 Second St., Eureka (707) 445-3155. Age:26. YP:16. YI:10. YT:4. FE: Dick Grove School, Humboldt State Univ. PE: jazz, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,L,SY,JZ,FS,BB,ST,RU. Other Percussion: O,P,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 20. Brochure.

LANTELLO, DARREN: 9025 Roslyndale Ave., Arleta (818) 899-0371. HIA: Yes. Age:29. YP:19. YI:16. YT:2. FE: Dick Grove School. Levels Taught: B. Styles Taught: R,F,L,JZ,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 2.

LATHAM, RICK: PO Box 67306, Los Angeles (213) 281-9549. Age:34. YP:22. YI:14. YT:14. FE: E. Carolina Univ. (BA), North Texas State. PE: studio, TV, road, B.B. King, B. Watrous, B. Vereen. B/A: *Advanced Funk Studies, Contemp. Drumset Techniques*, Articles MD. Levels Taught: I,A. Styles Taught: R,F,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 6-10.

LEON, MARK: 12001 Foothill Blvd., Lakeview Terrace (818) 897-0221. Age:42. YP:31. YI:25. YT:25. FE: Hartt Col. PE: Show, recording, jingles, film, road. B/A: *Progressive Studies For The Modern Drummer*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: O,P,L. Areas of Emphasis: R,C,CS. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 10. Brochure.

LIZAMA, JOSEPH: 555 E. Woodhaven, Fresno (209) 434-4958. HIA: Yes. Age:35. YP:25. YI:7. YT:3. FE: Calif. State Univ. (BA) PE: symph., show, J. Mathis. Levels Taught: I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 10.

LOBATO, ROBERT: 2008 Sundance Ct, Palmdale (805) 274-8036. Age:30. YP:17. YI:5. YT:3. PE: big band, rock, jazz, R&B. Levels Taught: B,I,A. Styles Taught: R,JZ,BB,ST,RU. Areas of Emphasis: R,TC. Currently Teaching: FT. Student Load: 16. Brochure.

MAGALLANES, SCOTT: PO Box 176, Forest Falls (714) 937-0373. OTL: The Guitar Store, 496 E. Holt Ave., Pomona (714) 623-6448. HIA: Yes. Age:32. YP:22. YI:8. YT:13. FE: Chaffey Col., Cal State Northridge. PE: jazz, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,ST,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 35. Brochure.

MARTINEZ, MARIA: 5325-B Cahuenga Blvd., N. Hollywood (818) 985-8862. OTL: Musician's Institute, 1655 McCadden Pl., Hollywood (213) 462-1384. HIA: Yes. YP:15. YI:4. YT:7. FE: Univ. of Tenn. PE: L. Coryell, A. Boffill, J. Paycheck, Sheila E. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids:

V,RT,E. Currently Teaching: PT. Student Load: 20. Brochure.

MENDOLA, TOM: Faunt School, 4860 San Fernando Rd., Glendale (818) 247-2234. HIA: Yes. Age:38. YP:25. YI:8. YT:5. FE: CCNY (BA). PE: S. Davis, Jr., B. Benton, B. Vereen, V. Damone, recording. B/A: *Articles Rhythm*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 24. Brochure.

MOORE, CURT: 997 Wyandotte Ave., Daly City (415) 995-0130. Age:35. YP:20. YI:10. YT:10. FE: San Jose State (BA). PE: Recording, local, D&B Corps. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: O,P,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 5.

PIAS, ED: 24877 Walnut St. #105, Newhall (805) 255-7734. HIA: Yes. Age:27. YP:15. YI:8. YT:5. FE: Berklee Col. of Music (BFA), Cal. Inst. of Arts (MFA). PE: B. Marsalis, L. Jenkins, C. Haden, J. Hemphill. B/A: *Articles Rhythm*. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 15. Brochure.

REIS, TRISHA: 18063 Burbank Blvd., Encino (818) 881-3607. OTL: The Drum Pad, 5226 Laurel Canyon Blvd., N. Hollywood (818) 509-1222. YP:15. YI:4. YT:4. FE: Loyola Univ., P.I.T. PE: local, road, recording. B/A: "Learning How To Learn." Levels Taught: B,I,A. Styles Taught: R,F,S,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 22. Brochure.

RHODES, KEN: 30501 Vanderbilt St., Hayward (415) 471-4288. OTL: ABC Music, 2869 Castro Valley Blvd., Castro Valley (415) 537-1861. Age:43. YP:25. YI:10. YT:25. PE: local, show. Levels Taught: B,I,A. Styles Taught: R,S,J,L,JZ,BB,ST. Areas of Emphasis: R. Currently Teaching: FT. Student Load: 20.

ROWLEY, PHIL: 921 W. Quince, San Diego (619) 497-0566. OTL: Rich North's Guitar, 344 E. Grand, Escondido (619) 489-9251. Age:27. YP:12. YI:5. YT:3. FE: P.I.T. PE: Show, cruise ship, funk, Latin. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: FT. Student Load: 10. Brochure.

SABANOVICH, DANIEL: 1074 Broadway Ave., San Jose (408) 293-3227. Age:42. YP:23. YI:15. YT:11. FE: Berklee Col., San Jose State Univ. (MA). PE: R. Escovedo, C. Fischer, J. Henderson, W. Shaw, Latin Jazz Sextet. B/A: *Brazilian Percussion Manual*. Levels Taught: I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 25. Brochure.

SAMELA, KEN: 4209 Crownfield Ct, Westlake Village (818) 991-9148. HIA: Yes. Age:45. YP:23. YI:8. YT:15. FE: Triton Jr. Col., DePaul Univ. PE: jazz, rock, Latin, big band, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 25-30.

SANDERS, MARK: 13701 Hubbard St., Sylmar (818) 367-0776. OTL: Valley Arts 12162 Ventura Blvd., Studio City (818) 763-3383. Age:34. YP:21. YI:4. YT:4. FE: Dick Grove Sch. PE: Tower of Power, Jackson Five, A. Stewart, free-lance, studio. B/A: Article MD. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 15. Brochure.

STANLEY, R.E.: 2122 Stratford Dr., Corona (714) 737-4497. OTL: Corona-Norco Music, 722 Main, Corona (714) 735-5924. Cooper's Action Music, 6511 Magnolia, Riverside (714) 683-7777. HIA: Yes. Age:40. YP:25. YI:2. YT:10. FE: Cerritos Col. (AA) San Diego State Univ. PE: Local, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS. Currently Teaching: PT. Student Load: 25.

STEEL, RICK: 2919 Yale Ave., Los Angeles (213) 305-7819. HIA: Yes. Age:29. YP:15. YI:8. YT:5. FE: Univ. of the Pacific. PE: local, recording, theater. B/A: *Articles Valley Regional*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: FT. Student Load: 10.

STIVITTS, PAUL: 17130 Pine Way, Morgan Hill (408) 778-1785. HIA: Yes. Age:18. YP:9. YI:6. YT:2. PE: D&B Corps. Levels Taught: B,I,A. Styles Taught: RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 6.

STRYK, WALLY: 7616 Hollywood Blvd., 415, Los Angeles (213) 851-0852. Age:36. YP:25. YI:25. YT:16. FE: Berklee Col. of Music, Cal Arts. PE: Local, jazz, rock, show, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: CS. Teaching Aids: V,RT. Currently Teaching: PT.

Student Load: 15.

TAVELLA, PETER: 3940 Sunset Dr., Los Angeles (213) 661-5574. OTL: Adam's Music, 10612 W. Pico Blvd., W. Los Angeles (213) 839-3575. HIA: Yes. Age:36. YP:20. YI:10. YT:12. FE: Dick Grove Sch., L.A. City Col., Musicians Inst. PE: Big band, local, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 22.

WAJLER, ZIG: 5721 Babbitt Ave., Encino (818) 344-9666. HIA: Yes. Age:26. YP:15. YI:10. YT:4. FE: Youngstown State Univ., Musicians Inst. PE: recording, road, symph., big band, Top-40. Levels Taught: B,I,A. Styles Taught: R,F,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 12.

COLORADO

JACOBS, MALCOLM: 1592 S. Everett, Lakewood (303) 986-0389. OTL: Pro Sound, 7405 E. Iliff Ave. Denver (303) 751-7575. HIA: Yes. Age:39. YP:25. YI:10. YT:15. FE: Santa Rosa Jr. Col., Sonoma State Univ. PE: jazz, pop, rock, symph., C&W, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 10-25.

CONNECTICUT

BACCCHINO, FREDERICK: 175 Wells Rd., Manchester (203) 649-6411, OTL: Seller Music, Purnell PL, Manchester (203) 649-2036. Windsor Music, Paquet Ave., Windsor (203) 688-1339. Age:59. YP:45. YI:8. YT:15. FE: Navy School of Music. PE: big band, local. B/A: *Drummer's Digest of Rhythms & Charts*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 55. Brochure.

BRACCHITTA, JOSEPH: 9-B Oak St. W., Greenwich (203) 531-0605. HIA: Yes. Age:31. YP:24. YI:15. YT:15. FE: The Juilliard School (BM,MM). PE: symph., jazz, recording, theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 27. Brochure.

FIONDELLA, MICHAEL: 59 Parkview Rd., Wallingford (203) 269-4885. Age:33. YP:24. YI:6. YT:17. FE: Univ. of New Haven. PE: Local, Garfield Cadets. B/A: *The Fundamentals Of Drumming* video. Levels Taught: B,I,A. Styles Taught: R,JZ,RU. Areas of Emphasis: R,C,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 8. Brochure.

FORTE, NICK: 18 Catherine St, East Haven (203) 469-5702. OTL: Neighborhood Music, 100 Audobon St., New Haven (203) 624-5189. Age:45. YP:32. YI:28. FE: Berklee Col., Hartt School of Mus. PE: jazz, studio, show theater. B/A: "Progressive Steps To Musical Drumming," MD series (13 months). Levels Taught: B,I,A. Styles Taught: R,S,J,L,JZ,BB,ST. Other Percussion: TM. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 25. Brochure.

JOHNSON, BONNIE: PO Box 494, Portland (203) 342-4187. OTL: Conn. Valley Sch. of Music, 545 Main St, Portland (203) 342-2270. HIA: Yes. Age:40. YP:18. YI:10. YT:3. FE: Univ. of Cal. (BA), Hartt Sch. of Music (BM). PE: jazz, rock, fusion, local, road, TV, radio, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 20.

MANSFIELD, STEVE: 103 Slice Dr., Stamford (203) 333-5565. OTL: 48 Bywater Lane, Bridgeport. Age:20. YP:11. YI:7. YT:2. FE: Univ. of Bridgeport. PE: Local. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 12.

PECKMAN, JON: 46 Pieper Dr., Wallingford (203) 269-0562. HIA: Yes. Age:22. YP:10. YI:5. YT:3. PE: local, studio. Levels Taught: I. Styles Taught: R,F,JZ,FS,RU. Areas of Emphasis: CS. Currently Teaching: PT. Student Load: 8.

ROSE, DUANE: 69 Charles St, Watertown (203) 274-0222. HIA: Yes. YP:19. YT:7. FE: Berkeley Sch. of Performing Arts. PE: Studio. B/A: Video Instruction. Levels Taught: B,I,A. Styles Taught: R,F,S,L,SY,JZ,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 14. Brochure.

ROSS, KEN: 35 West View PL, Riverside (203) 637-1418. OTL: Masters School, Dobbs Ferry, NY (914) 693-1400. Age:37. YP:27. YI:8. YT:19. PE: Show, road, theater, local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU.

Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 7.

ROTELLA, BILL: 84 Norton St., Waterbury (203) 575-0684. OTL: Rotella Drum Studio, 193 Rubber Ave., Naugatuck (203) 729-9727. Age:52. YP:40. YI:25. YI:28. PE: local, big band, show, symph, D&B Corps. B/A: "30 Drum Solos," "Anytime Swings," "Swiss Rudiment Solos." Levels Taught: B,I,A. Styles Taught: R,S,J,L,SY,JZ,FS,BB,RU. Other Percussion: T,O,P,L. Areas of Emphasis: R,C,TC. Currently Teaching: FT. Student Load: 25. Brochure.

STAVRIS, JAMES: 15 Edgehill Dr., East Haven (203) 468-9701. Age:60. YP:53. YI:18. YI:35. FE: Percussion, Hartt School of Music. PE: big band, local. Levels Taught: B,I,A. Styles Taught: R,S,J,L,JZ,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 35.

TRACIANESE, MARK: 590 Lakeside Dr., Bridgeport (203) 372-3889. HIA: Yes. Age:27. YP:12. YI:3. YI:3. FE: Sacred Heart Univ. PE: local. Levels Taught: B,I. Styles Taught: R,JZ,FS,ST,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 3.

ZIEMNICKI, DAVID: 13 Charles St., Enfield (203) 745-4819. OTL: Music Men, 172 Boston Rd., Springfield (413) 543-6681. Age:35. YP:20. YI:15. YI:15. FE: Eastern Conn. State, Hartford Conservatory. PE: Top-40, show, jazz, Latin, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 50.

DELAWARE

LAUSHEY, TIM: 813 N. Harrison St., Wilmington (302) 571-0211. OTL: Mobile Music, 2632 Kirkwood Hwy., Newark (302) 366-8750. Age:40. YP:30. YI:12. YI:24. FE: Berklee Col. of Music. PE: J. Dorsey Orch., W. Covington, Bob Crosby, George Burns, Julius LaRosa, Rich Little. B/A: "Working The Big Bands," *Modern Drummer*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 20.

PALMER, TOM: 810 Cobble Creek Ct, Newark (302) 738-9777. Age:30. YP:17. YI:14. YI:13. FE: Univ. of Delaware (BA), Drummers Collective. PE: rock, big band, jazz, show, symph., recording, radio. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E.

FLORIDA

CIANO, JACK: 11905 NE 6th Ave., Biscayne Park (305) 893-5209. HIA: Yes. Age:34. YP:24. YI:8. YI:6. FE: Univ. of Miami. PE: local, jazz, rock, funk, country. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10.

CRISCOLA, JOE: 2801 S.E. 52nd St., Ocala (904) 351-0536. OTL: Parramore Music, 304 E. Silver Springs Blvd., Ocala (904) 732-6776. HIA: Yes. Age:68. YP:50. YI:5. YI:30. PE: jazz, big band, Latin, show. Levels Taught: B,I. Styles Taught: R,L,JZ,BB,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 15.

HORTON, MARK: 3075 Tioga Terr., Deltona (904) 789-8103. OTL: Academy of Music, Casselberry (407) 260-1400. HIA: Yes. Age:28. YP:20. YI:5. YI:8. FE: Seminole Comm. Col. PE: rock, jazz, country. Levels Taught: B,I,A. Styles Taught: R,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: FT. Student Load: 30-40. Brochure.

LEONE, GARY: 1560 Colonial Blvd., Ft. Myers (813) 275-6212. OTL: Brent's Music, Courtney Dr., Ft. Myers (813) 489-9298. HIA: Yes. Age:34. YP:16. YI:17. YI:14. FE: Heidelberg Col. (BM), Youngstown State Univ. (MM). PE: symph., cruise, showband, local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,RU. Other Percussion: T,O,P,L,M. Currently Teaching: FT. Student Load: 45. Brochure.

MESA, JOHN: 1108 Broadmoor Dr., Cocoa (407) 639-8273. OTL: Lauts Studio, 2275 N.Courtenay Pkwy, Merritt Island (407) 453-6424. Tompkins Music, 12 Magnolia St., Cocoa (407) 639-8259. HIA: Yes. Age:36. YP:25. YI:7. YI:8. FE: AA, Brevard Community Col. PE: rock, jazz. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 25. Brochure.

RAINBOW, LEWIS: 5810 SW 94th Pl, Miami (305) 271-0295. Age:33. YP:22. YI:12. FE: Miami Dade Col. (AA). PE: jazz,

funk, fusion, rock, symph. B/A: "Megachops 1," "Megafams," "Megakicks." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 11. Brochure.

RIPPE, BRAD: 25055 S.W. 209th Ave., Hamstead (305) 248-5532. OTL: Perry Music, 12475 S.W. 112 St., Miami (305) 382-3757. Age:19. YP:5. YI:4. YI:1. FE: Miami Dade Comm. Col. PE: rock, local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 12.

ROTH, MICHAEL: 9451 Beauluc Cove Rd., Jacksonville (904) 733-1063. HIA: Yes. Age:38. YP:25. YI:6. YI:5. FE: BA Univ. of S. Florida. PE: Top-40. Levels Taught: B,I. Styles Taught: R,SY,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 3.

WALKER, TODD: 806 Squirrelle Ave., Port St Lucie (407) 336-3548. HIA: Yes. Age:24. YP:14. YI:4. YI:2. PE: club, studio, theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 20-30. Brochure & Video.

WEBSTER, PETER: 11715 S.W. 135th Pl, Miami (305) 385-3932. OTL: Miami Dade Comm. Col., S. Campus, Miami (305) 347-2819. YP:30. YI:25. YI:25. FE: Eastman Sch. of Music (BM). PE: free-lance, jazz, show, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 25.

GEORGIA

RAFFERTY, TOM: 329 W. Wiewca Rd., Atlanta (404) 255-8709. OTL: Draisen Edwards Music, 4880 Lower Roswell Rd., Marietta (404) 971-9755. HIA: Yes. Age:37. YP:20. YI:5. YI:5. PE: local, road, film, recording. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 60.

IDAHO

CHRISTENSEN, DAVID: 940 E. 1400N, Shelley (208) 357-5593. OTL: Chesbro Music, 327 Broadway, Idaho Falls (208) 522-8691. Age:28. YP:20. YI:36. YI:6. PE: rock, country, studio. Levels Taught: B,I. Styles Taught: R,F,S,J,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 20.

FLAHERTY, PAT: 2325 S. Five Mile Rd., Boise (208) 322-7419. Age:35. YP:20. YI:10. YI:11. FE: Boise State (BME), E. Carolina Univ. (MN), Univ. of Oregon. (DMA Candidate). PE: symph., free-lance, corps clinics. B/A: *Adventures In Drums & Perc.* articles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,ST,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,TC. Currently Teaching: FT. Student Load: 42. Brochure.

HARRISON, JAMES: 815 Lemp St., Boise (208) 384-0537. HIA: Yes. Age:28. YP:20. YI:9. YI:5. FE: Murray St. Univ. (BA), Boise State Univ. PE: Local, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10-20.

ILLINOIS

ADAMS, GARRY: 703 Union, Romeoville (815) 886-9748. OTL: Mr. Bill's Music, 2220 Plainfield Rd, Crest Hill (815) 741-3091. Road House Music, 112 Stephens St., Lemont (708) 257-5665. HIA: Yes. Age:35. YP:25. YI:7. YI:1. FE: Joliet Jr. Col. PE: local. Levels Taught: B,I. Styles Taught: R,JZ,BB,RU. Other Percussion: T,O,P,L. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 10.

ANDERSON, MARK: 312 N. Melrose Ave., Elgin (708) 697-3818. Age:31. YP:20. YI:15. YI:9. FE: Elgin Comm. Col. (AM), Amer. Conserv. of Music (BM). PE: local, recording, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,ST,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 63.

DECKER, JEFF: 255 E. Crest Ave., Bensenville (708) 595-2756. Age:30. YP:20. YI:12. YI:10. FE: Roosevelt Univ. (BM) PE: local, show, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: T. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 18.

DOREN, JON: 1505 N. 8th, Pekin (309) 346-8887. OTL: Flores Music, 922 E. War Memorial, Peoria. HIA: No. Age:50. YP:30. YI:6. YI:25. FE: US Naval School, Southern Illinois Univ.

PE: U.S. Army Bands, local (all styles) recording. B/A: *Blues-Rock & Jazz Rock Beats*. Levels Taught: B,I,A. Styles Taught: R,F,J,SY,JZ,FS,BB,RU. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 30.

HOGAN, JOHN: 407 Home Ave., Itasca (708) 773-2178. OTL: Studio 7, 26 S. Stolp, Aurora (708) 859-3344. Age:22. YP:9. YI:6. YI:1. FE: Lincoln Col., Berklee Col. of Music. PE: local, road, studio. Levels Taught: B,I. Styles Taught: R,F,S,J,L,JZ. Areas of Emphasis: C,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 25. Brochure.

HOKE, JEFF: 33391 N. Lake Shore Dr., Wildwood (708) 223-7155. OTL: 2558 Green Bay Rd., Highland Park (708) 432-6350. HIA: Yes. Age:23. YP:15. YI:2. YI:5. FE: Augustana Col. (BA). PE: name artists, recording, theater, jazz, concert. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: O,P,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 35.

JOOS, RODNEY: 319 E. Sheen, E. Peoria (309) 699-2622. OTL: Don's Musicland, 1277A W. Glenn Ave., Peoria (309) 692-0854. Age:32. YP:21. YI:7. YI:7. PE: rock, country, R&B. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 30.

KNUTSON, RUSS: 5735 N. Christiana, Chicago (312) 539-8415. Age:37. YP:29. YI:17. YI:17. FE: DePaul Univ. (BM). PE: radio, TV, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT.

MARIASH, MAX: 9 Oakwood Dr., Prospect Heights (708) 537-1038. Age:75. YP:65. YI:35. PE: NBC Staff, CBS Staff, TV & radio. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 8.

MARSH, LENNY: 1658 N. Leavitt, Chicago (312) 929-0124. HIA: Yes. Age:39. YP:20. YI:10. YI:10. FE: Vandercook Col. of Music (BA). PE: rock, country, jazz, recording. Levels Taught: B,I. Styles Taught: R,F,J,L,JZ,ST. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT.

MEO, DINO: 3536 N. Newcastle, Chicago (312) 286-4620. HIA: Yes. YI:12. YI:10. YI:9. FE: American Conservatory of Music (BM). PE: local, rock, symphonic, big band, levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 10.

MERRILL, SCOTT: 826 Bonner, Wauconda (708) 526-3360. HIA: Yes. Age:35. YP:26. YI:10. YI:18. FE: Berklee Col. of Music, So. Ill. Univ., DePaul Univ. PE: show, studio, cruise, rock jazz, funk, Top-40. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 12.

OLIVE, WILLIAM: 1740 MacLean Ct, Glenview (708) 724-3937. HIA: Yes. Age:60. YP:43. YI:35. YI:35. FE: Northwestern Univ. (BME, MME). PE: Army Band, symph, rudimental. B/A: PAS articles. Levels Taught: B,I. Styles Taught: R,F,S,J,L,JZ,BB,RU. Other Percussion: T,O,P,L,M. Areas of Emphasis: R,C. Teaching Aids: V,RT. Currently Teaching: PT. Brochure.

POWEZIAK, JOHN: 1418 Waukegan Rd., Glenview (708) 724-5310. OTL: Total Music, 15 N. Dryden, Arlington Hs. (708) 394-2410. Age:42. YP:29. YI:1. YI:17. FE: Univ. of Illinois. PE: local, rock, jazz, blues. B/A: *Left & Right or Duet, Intro To Drumset & Rudiments*. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 60.

RUMMAGE, BOB: 740 N. Hillside Ave., Hillside (708) 544-1768. OTL: The Percussion Shop, 822 Custer St., Evanston (708) 864-2997. Age:29. YP:21. YI:15. YI:11. FE: Univ. of Kentucky (BMA). PE: G. Miller Orch., M. Allison, J. Pass, M. McCoo, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 20.

SWEIGART, STEPHEN: 709 S. LaSalle St., Aurora (708) 896-0276 OTL: Waubensee Comm. Col., Rt. 47, Sugar Grove (708) 466-4811 Ext. 574. Age:41. YP:30. YI:22. YI:18. FE: BM, MM, Northern Ill. Univ. PE: local, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,O,P,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 30. Brochure.

WICHTERMAN, PAUL: 5 Siesta Ct, Bloomington (309) 663-

0833. OTL: II Wesleyan Univ., Bloomington (309) 556-3061. HIA: Yes. Age:35. YP:25. YI:15. YT:8. FE: Eastern II Univ. (MM), II Wesleyan Univ. (BM). PE: rock, jazz, symph. B/A: Article PAS. Levels Taught: BJA Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 40. Brochure.

WILSON, DALE: 5001 W. Byron, Chicago (312) 685-4739. OTL: Naperville Music, 618 E. Ogden, Naperville (708) 355-1404. HIA: Yes. Age:24. YP:16. YI:7. YT:3. FE: PIT, Bloom Sch. of Jazz. PE: local, all styles, studio. Levels Taught: B.I. Styles Taught: R,F,J,J,Z,F,S,RU. Areas of Emphasis: R,C,CS. Teaching Aids: V. Currently Teaching: FT. Student Load: 30.

INDIANA

BERHEIDE, BOB: 1705 N. Madison, Anderson (317) 644-6728. OTL: Music Today, 1325 Meridian St, Anderson (317) 644-3361. Taylor Univ., Upland (317) 998-5232. Age:29. YP:12. YI:6. YT:8. FE: Ball State Univ. (BS). PE: D&B Corps, symph. B/A: Article PAS. Levels Taught: B.I.A. Styles Taught: R,J,S,BB,S,Y. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 42.

CATALANO, JIM: 724 Liberty St, Elkhart (219) 293-8516. Age:36. YP:26. YI:15. YT:15. FE: Indiana Univ. of PA. (BS). Univ. of Notre Dame (MA). PE: D&B Corps, symph., jazz, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 3.

COLLIER, MICHAEL: 800 N. Mulberry St., Muncie (317) 289-7493. HIA: Yes. Age:24. YP:15. YI:10. YT:5. FE: Ball State Univ. PE: Top-40, symph. Levels Taught: B,I,A. Styles Taught: R,S,Y,J,Z,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,TC Currently Teaching: PT. Student Load: 4.

HARNER, BRAD: 1304 16th St., Columbus (812) 378-0817. OTL: IRC South, County Line Rd., Greenwood (317) 881-8252. Gary David Music, 819 3rd St., Columbus (812) 376-9234. Age: 24. YP:13. YI:4. YT:6. FE: Indiana Univ. (BM). PE: rock, jazz, C&W. Levels Taught: B,I,A. Styles Taught: R,F,L,J,Z,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 50.

KITE, REBECCA: PO Box 1954, Bloomington (812) 876-7059. Age:38. YP:28. YI:10. YT:19. FE: Univ. of Missouri (BM), Indiana Univ. (MM). PE: rock, fusion, symph, studio. Levels Taught: B,I,A. Styles Taught: R,F,J,S,Y,J,Z,F,S,BB,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 10. Brochure.

MARTIN, GREGG: 4264 N. 4th Ave., Evansville (812) 425-9582. Age:32. YP:23. YI:14. YT:7. FE: Berklee Col. of Music. PE: L. Minelli, J. Grey, R. Goulet, B. Vinton, C. Stevens, R. Skelton, L. Arnaz. B/A: *Drumming In Style, Drumming Technique Handbook*. Levels Taught: B,I,A. Styles Taught: R,F,S,L,J,Z,F,S,BB. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 45.

McADAMS, STEPHANIE: Paul-Mueller Perc. Studio, 3049 W. 71st, Indianapolis (317) 293-5057. Age:27. YP:15. YI:19. YT:7. FE: Butler Univ. (BMA). PE: local, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,BB,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 60. Brochure.

PAUL, DAN: Paul-Mueller Perc. Studio, 3049 W.71st, Indianapolis (317) 293-5057. Age:35. YP:27. YI:18. YT:22. FE: Ball State Univ., Butler Univ. PE: jazz, TV, Top-40, big band, studio, symph. B/A: *Back Beat Rock, Rock Independence, Rock & Latin Fills*, snare, timp solos. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 65. Brochure.

PAUL, RICHARD: Paul-Mueller Perc. Studio, 3049 W. 71st, Indianapolis (317) 293-5057. Age:57. YP:40. YI:15. YT:35. FE: Butler Univ. (BM), Ball State Univ. (MA). PE: Navy band, local, free-lance, symph. B/A: "Beginning S.D.," "Jazz Independence," rudimental contest solos. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 65.

ROBBINS, DAVID: Paul-Mueller Perc. Studio, 3049 W. 71st, Indianapolis (317) 293-5057. Age:30. YP:20. YI:12. YT:10. FE: Ball State Univ. (BS). PE: symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E.

Currently Teaching: FT. Student Load: 60. Brochure.

SMALLWOOD, GEORGE: Rt. 2, Box 212, Angola (219) 833-4546. HIA: Yes. Age:16. YP:8. YI:5. YT:4. PE: local. Levels Taught: B.I. Styles Taught: R,L,J,Z,RU. Other Percussion: L. Areas of Emphasis: C,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 5.

WALTZ, CRAIG: Paul-Mueller Perc. Studio, 3049 W. 71st, Indianapolis (317) 293-5057. Age:28. YP:18. YI:12. YT:6. FE: Ball State Univ. (BS). PE: symph, R. Nero, D. Severinsen. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 65. Brochure.

IOWA

ANDERSON, LARRY: 2725 59th St., Des Moines (515) 279-8486. OTL: Professional Music Center, 2217 University Ave., Des Moines (515) 243-7647. Age:30. YP:23. YI:15. YT:14. PE: big band, jazz, rock, C&W, studio. Levels Taught: B,I,A. Styles Taught: R,F,J,J,Z,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 50.

DREIER, JAMES: 424 N. VanBuren, Iowa City (319) 354-7115. OTL: West Music, Coralville (319) 351-2000. HIA: Yes. Age:37. YP:20. YI:13. YT:13. FE: Berklee Col. of Music (BM). PE: jazz, rock, Latin, funk, recording, TV, jingles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS. Teaching Aids: E. Currently Teaching: FT. Student Load: 30. Brochure.

RICHMOND, ROBERT: 104 Skyline Dr., Ottumwa (515) 684-6790. OTL: Richardson Music, 301 Church St., Ottumwa (515) 682-8332. HIA: Yes. Age:32. YP:20. YI:5. YT:1. PE: rock, country, recording. Levels Taught: B,I,A. Styles Taught: R,F,L,ST,RU. Other Percussion: L. Areas of Emphasis: CS. Teaching Aids: RT. Currently Teaching: PT. Student Load: 12.

OTTEN, JOHN: The Practice Pad, 1965 Newell St, Waterloo (319) 232-0842. Age:44. YP:30. YI:2. YT:15. FE: Univ. of N. Iowa. PE: local, road, pop, jazz, Latin, theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,RU. Other Percussion: OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 20. Brochure.

KANSAS

KRANZLER, DEAN: 737 Fairdale, Salina (913) 827-7076. OTL: S.M. Hanson Music, 335 S. Clark, Salina (913) 825-6273. Age:35. YP:26. YI:21. YT:16. FE: Marymount Col. (BM), Fort Hays Univ. (MM). PE: local, all styles, D&B corps, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 35. Brochure.

LUDWICK, DAVID: 209 S. Willow, Ottawa (913) 242-9267. Age:38. YP:27. YI:10. YT:14. FE: Kansas Univ. (BM). PE: local, show. Levels Taught: B,I,A. Styles Taught: R,S,S,Y,J,Z,BB,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,T. Currently Teaching: FT. Student Load: 37.

KENTUCKY

DEASON, BRAD: 2804 S. Virginia, Hopkinsville (502) 886-6810. OTL: Hopkinsville High School, 430 Koffman Dr., Hopkinsville (502) 887-1211. HIA: Yes. Age:23. YP:20. YI:6. YT:6. FE: Hopkinsville Comm. Col., Austin Peay Univ. PE: local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,RU. Other Percussion: T,OR Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 19. Brochure.

HOBGOOD, EVAN: 325 Castlebury Circle, Paducah (502) 554-5816. OTL: Lone Oak Music, Paducah (502) 554-3526. Age:15. YP:10. YI:6. YT: 6mos. Levels Taught: B,I,A. Styles Taught: R,J,Z,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 14.

RICH, K: Forest Springs, London (606) 878-0045. OTL: Laurel County Schools, London (606) 878-8413. HIA: Yes. Age:37. YP:25. YI:25. YT:3. FE: New England Conservatory (BA). PE: studio, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 28.

LOUISIANA

FRANSEN, RAY: 2013 Williams Blvd., Kenner (504) 466-8442/8484. Age:41. YP:27. YI:7. YT:17. FE: Loyola Univ. (BM). PE: rock, show, local, road. B/A: Articles MD. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other

Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 55.

JOSEPH, MARC: 2300 St Nick Dr., New Orleans (504) 393-2249. OTL: Bonvillian Music, 1804 Lafayette St., New Orleans (504) 367-0945. HIA: Yes. Age:22. YP:12. YI:2. YT:1. FE: Univ. of New Orleans. PE: local, rock, recording. Levels Taught: B.I. Styles Taught: R,F,F,S,RU. Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 12.

PENN, JOHN: 400 Glendale Ave., Houma (504) 876-5127. HIA: Yes. Age:42. YP:26. YT:19. FE: Nicholls State Univ., Thibodaux. PE: local, studio. B/A: *The World Of Ethnic Percussion*. Levels Taught: B,I,A. Styles Taught: R,F,L,J,Z,F,S,ST. Other Percussion: OPL. Areas of Emphasis: C,CS. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 5. Brochure.

SHAW, CONNOR: 712 Barracks St., New Orleans (504) 522-4165. HIA: Yes. Age:48. YP:32. YI:10. YT:13. FE: Loyola Univ. PE: jazz, big band, R&B, blues. B/A: Video. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,J,Z,F,S,BB,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 20. Brochure.

MAINE

PALMER, CHRIS: 220 Brackett St., Portland (207) 772-6276. HIA: Yes. Age:19. YP:5. YI:3. YT:1. FE: P.I.T. PE: local, recording. Levels Taught: B,I. Styles Taught: R,F,L,J,Z,F,S,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E.

PEER, STEVE: RR3, Box 29133, Ellsworth (207) 667-4297. HIA: Yes. Age:35. YP:30. YI:10. YT:12. FE: M.Ed. BA. PE: local, road, studio. B/A: *Basic Drumming/Pts.1-3*. Levels Taught: B.I. Styles Taught: R,S,J,Z,ST,RU. Other Percussion: OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 5.

MARYLAND

MENEFE, GRANT: 1607 Idlewilde Ave., Baltimore (301) 747-STIX. OTL: Towson State Univ. Age:31. YP:20. YI:10. YT:10. FE: Berklee Col. of Music (BM). PE: all styles. B/A: Article MD. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 70. Brochure.

SIEGEL, JERRY: 6209 Robin Hill Rd., Baltimore (301) 944-5736. HIA: Yes. Age:39. YP:28. YI:3. YT:11. FE: Catonsville Comm. Col. (AA). PE: local, rock, jazz, Top-40, road, show. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,J,Z,F,S,BB,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 10.

ZIDAR, JOHN: 10612 Cavalier Dr., Silver Spring (301) 593-6354. OTL: Washington Mus. Inst. 4100 River Rd. NW, Washington DC (202) 244-5570. HIA: Yes. Age:31. YP:20. YI:12. YT:10. FE: Univ. of Mich. (BM). PE: jazz, rock, theater, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 40.

MASSACHUSETTS

APICELLI, SCOTT: 148 Jefferson Ave., Everett (617) 389-9404. OTL: Horigan Drum Sch., 154 School St., Everett (617) 770-3837. HIA: Yes. Age:24. YP:13. YI:10. YT:5. FE: Berklee Col. of Music (BM). PE: blues, show, funk, Top-40, jazz, fusion, rock, Latin. B/A: *Fusion Chart Reading*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30. Brochure.

BERNS, STU: Amer. Sch. of Music, 44 Reed Rd., Peabody (508) 531-4054. HIA: Yes. Age:30. YP:15. YI:15. YT:8. FE: Berklee Sch. of Music. PE: local, road, hotels, studio. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Other Percussion: T,OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: FT. Student Load: 20.

DICENSO, DICK: DiCenso's Drum Shop, 51 Franklin St, Quincy (617) 479-1280. Age:48. YP:33. YI:8. YT:33. FE: Quincy Conserv. PE: show, big band, local. B/A: *Practical Workbook For The Modern Drummer*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,S,Y,J,Z,F,S,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 25. Brochure.

DUNNING, KIM: PO Box 76, Kingston (617) 293-3643. HIA: Yes. Age:37. YP:25. YI:12. YT:20. FE: Berklee Col. of Music (BM). PE: rock, R&B, blues, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,S,Y,J,Z,F,S,ST,RU. Other Percussion: T,OP

Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 15.

ELIJS, STANLEY: 704 Main St., W. Falmouth (508) 548-3271. Age:44. YP:25. YI:15. YT:15. FE: Berklee Col. of Music. PE: rock, local. B/A: *Hi-Hat Rhythms For The Modern Drummer*. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 10.

GREELEY, THOMAS S.: 19 Church St., Framingham (508) 875-7581 HIA: Yes. Age:30. YP:20. YI:8. YT:2. FE: Univ. of Mass. (BA). PE: local, recording. Levels Taught: I. Styles Taught: R. Other Percussion: T. Areas of Emphasis: C,CS,TC. Currently Teaching: PT. Student Load: 3.

GUILLOTTI, BOB: 23 Bright St., Waltham (617) 899-9382. Age:40. YP:27. YI:10. YT:15. FE: Berklee Col. of Music. PE: rock, recording, clinics. Levels Taught: A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 35.

HILT, J.: 3 Thingvalla Ave., Cambridge (617) 497-0300. HIA: Yes. Age:32. YP:20. YI:9. YT:15. FE: Oakland Univ. PE: reggae, rock, funk. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 3.

HORRIGAN, JOHN: Horrigan Drum Sch., 12 Goddard St., Quincy (617) 770-3837. HIA: Yes. Age:37. YP:25. YI:15. YT:20. FE: Berklee Col. of Music (BM), Indiana Univ., Redondo Beach Col. PE: rock, jazz, fusion, Latin, funk, show, symph, studio. B/A: *The Beat Book, Solo Drumming, Progressive Percussion Theory*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 60. Brochure.

KOSTKA, DANIEL: 524 Ash St., Brockton (508) 583-0241. Age:29. YP:20. YI:8. YT:11. FE: Univ. of Miami. PE: local, show. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 40. Brochure.

MAFFUCCI, TOM: 311 Huntington Ave., Boston (617) 266-8154. OTL: Horrigan Drum Sch., 145 Ipswich St., Boston (617) 770-3837. HIA: Yes. Age:24. YP:13. YI:8. YT:4. FE: Westchester Conserv. of Music, Berklee Col. of Music (BM). PE: rock, jazz, fusion, recording, symph. B/A: *Pieces For Percussion*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30. Brochure.

MANNING, JAMIE: 40 Magnolia St., Arlington (617) 648-8802. HIA: Yes. Age:25. YP:20. YI:10. YT:5. FE: Univ. of Lowell (BM), New England Conservatory. PE: local/all styles, road. Levels Taught: I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 25. Brochure.

PETRUZZELU, JOE: 15 Foster Ct., Medford (617) 391-1334. YP:20. YI:2. YT:9. FE: Berklee Col. of Music. PE: rock, recording. B/A: Video Corr. Course. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 20. Brochure.

RUGGEBY, MICHAEL: 22 1st St., Lake Attitash Shores, Amesbury (508) 388-9957. HIA: Yes. Age:34. YP:25. YI:10. YT:10. FE: Boston State Col. (BA), Berklee Col. PE: local, recording. Levels Taught: B,I. Styles Taught: R,F,SY,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 10. Brochure.

SALAH, PHILIP: 293 Tumpike Rd., Westboro (508) 366-2808. OTL: Union Music, 142 Southbridge, Worcester (508) 753-3702. Age:64. YP:30. YI:10. YT:30. FE: Worcester Jr. Col., Coyne School. PE: rock, funk, fusion, jazz, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 38. Brochure.

SIMONS, HARVEY: PO Box 1594, Brookline (617) 731-2798. YP:31. YP:30. YT:30. PE: local, show, jazz, Latin. B/A: Local Musicians Paper. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Teaching Aids: V, RT. Currently Teaching: FT.

SPELLISSEY, GARY: 15 Lovett Ln., Chelmsford (508) 251-8259. OTL: Powers Sch. of Music, Pleasant St, Belmont (617) 484-4696. Newton Sch. of Music, Chestnut St, Newton (617) 527-4553. Age:38. YP:30. YI:26. YT:25. FE: Univ. of Lowell

(BM), Masters in Percussion, Boston Univ. PE: symph., recording, shows, road, big band, jazz, rock. B/A: *Sustaining Snare Drum Rolls*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 65.

VAZQUEZ, MARTIN: PO Box 676, Hyannisport (508) 771-6778. OTL: Jack's Drum Shop, 347 Main St, Hyannis (508) 778-2307. HIA: Yes. Age:26. YP:16. YI:6. YT:9. FE: Cape Cod Conserv., Berklee Col. of Music. PE: Local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,SY,JZ,FS,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 50. Brochure.

MICHIGAN

CHILA, JOE: JC's Custom Drum Shop, 1524 E. Auburn Rd., Rochester Hills (313) 852-3660. Age:33 YP:23. YI:3. YT:15. PE: jazz, pop, show, theater, recording. Levels Taught: I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 20. Brochure.

CURTISS, MIKE: 1190 Fambrook, Saginaw (517) 792-7921. Age:33. YP:28. YI:16. YT:17. FE: Central Mich. Univ. (BME). PE: Top-40, rock, big band, jazz, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 45.

FIEDLER, ERIK: 4242 Avery, Detroit (313) 831-5549. OTL: Fiddler's Music, 16209 Mack Ave., Detroit (313) 884-9200. Age:27. YP:15. YI:8. YT:3. FE: Wayne St Univ., Taylor Univ. PE: local, jazz, rock, show. Levels Taught: B,I. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 12.

GRUNDNER, ROBERT: Music Manor, 3333 S. Cedar St., Lansing (517) 393-5995. Age:32. YP:20. YI:2. YT:2. PE: rock, funk, country, jazz. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 4.

IOPPOLO, ANTHONY: 8228 Parton Rd., Utica (313) 731-2454. OTL: JC Custom Drums, 1524 E. Auburn Rd., Rochester Hills (313) 852-3660. Age:23. YP:21. YI:6. YT:5. PE: Top-40, theater, recording, big band, jazz, rock. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10.

MEAD, MARK: 26784 Lenox, Madison Heights (313) L18-4894. Age:28. YP:23. YI:21. YT:10. FE: North Texas State. PE: jazz, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 50.

MURPHY, KEN: 4935 Comstock Dr., Sterling Heights (313) 939-3946. OTL: Sasko's Drum shop, 23018 Van Dyke, Warren (313) 759-1130. Age:36. YP:31. YI:12. YT:15. FE: Oakland Univ., Wayne State. PE: local, all styles, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 10. Brochure.

NOXIOUS, ROB: 26674 Pattow, Roseville (313) 777-7228. Age:28. YP:20. YI:7. YT:10. FE: P.I.T. PE: Local, recording. B/A: *Rhythm Studies For Sightreading*. Levels Taught: I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 8.

PFEIFER, JIM: The Music Stand, 3063 W. 23 Mile Rd., Berkley (313) 543-2330. HIA: Yes. Age:33. YP:24. YI:12. FE: Univ. of Mich., Wayne State Univ. PE: rock, jazz, fusion, symph., theater. B/A: *Article MD*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 20-25.

SCHAFER, BILL: G-5150 W. Pierson Rd., Flint (313) 230-0620. Age:58. YP:40. YI:40. YT:37. FE: Juilliard Sch. of Music. PE: show, symph., big band, D&B, TV, recording. Levels Taught: B,I,A. Styles Taught: S,J,SY,JZ,BB,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 25. Brochure.

SCOTT, PETER: 2544 Martin S.E., Grand Rapids (616) 243-1177. OTL: Rit Drums Central, 3749 S. Division, Grand Rapids (616) 243-7867. HIA: Yes. Age:20. YP:12. YI:5. YT:1. Levels Taught: B. Styles Taught: R,SY,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 5. Brochure.

TORTONESI, JOE: 13212 Wesley, Southgate. OTL: Dodich Music, 23000 Eureka Rd., Taylor (313) 287-2282. Age:24. YP:18. YI:5. YT:5. FE: H. Ford Comm. Col. PE: local, rock. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,RU. Other Percussion: T. Areas of Emphasis: C,TC. Currently Teaching: FT. Student Load: 35.

MINNESOTA

ADNEY, ROBERT: 933 Mound St., St. Paul (612) 776-3749. OTL: MacPhail Center, 1128 LaSalle, Minneapolis (612) 627-4020. Age:34. YP:15. YI:6. YT:15. PE: symph. Levels Taught: B,I,A. Styles Taught: R,J,SY,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 25. Brochure.

BABCOCK, PAUL: 737 N. Van Buren, Hopkins (612) 933-5157. OTL: MacPhail Center, 1128 LaSalle, Minneapolis (612) 627-4020. Age:24. YP:13. YI:10. YT:5. FE: Monmouth Col. (BA), Univ. of Minn. (MM). PE: rock, jazz, symph. B/A: *Mastering The Drumset*. Levels Taught: B,I,A. Styles Taught: R,F,SY,JZ,FS,BB,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 18. Brochure.

LINCOLN, ROBERT: PO Box 16098, Minneapolis (612) 929-4195. HIA: Yes. Age:26. YP:15. YI:8. YT:8. PE: local, studio. Levels Taught: B,I. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT.

METKO, SCOTT: 4050 Dupont Ave. No., Minneapolis (612) 484-8994. OTL: Schmitt Music Center, 2400 Freewau Blvd., Brooklyn Ctr. (612) 566-4560. Age:27. YP:17. YI:4. YT:5. FE: Univ. of Wisconsin (BA). PE: local, recording, L. Hampton. Levels Taught: B,I. Styles Taught: R,F,J,L,SY,JZ,RU. Other Percussion: OR. Areas of Emphasis: R,CS. Teaching Aids: V. Currently Teaching: PT. Student Load: 24-30. Brochure.

O'GORMAN, PETER: 2224 3rd St, White Bear Lake (612) 429-4763. OTL: Evans Music, 2182 3rd St, White Bear Lake (612) 429-0236. Music Connection, 806 S. Lake St, Forest Lake (612) 464-5252. Age:29. YP:18. YI:6. YT:10. FE: Univ. of Wisconsin (BS). PE: jazz, rock, show, recording, clinics. B/A: *Drum Sessions*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 25.

PICCALO, GENE: 200 SE 122nd St., Burnsville (612) 894-7337. OTL: Schmitt Music, Hwy42, Burnsville (612) 435-2454. HIA: Yes. Age:47. YP:32. YI:8. YT:20. FE: W. Va. Univ., Indiana Univ. PE: jazz, rock, show, local, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 50.

PULICE, JOE: 6939 Wentworth, Minneapolis (612) 869-4176. OTL: MacPhail Center, 1128 LaSalle, Minneapolis (612) 627-4020. Age:28. YP:12. YI:12. YT:12. FE: Univ. of Minn. (BM). PE: W. Herman Orch., local. Levels Taught: I,A. Styles Taught: F,S,J,L,JZ,BB,ST,RU. Other Percussion: L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 12. Brochure.

RASMUSSEN, LEIF: 21987 Ideal Ave., Forest Lake (612) 464-6692. Age:27. YP:16. YI:2. YT:11. FE: McPhail Center For The Arts, Univ. of Minnesota. PE: rock, jazz, theater. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,RU. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 5.

YOWELL, EARL: 1661 Beechwood Ave., St Paul (612) 690-0983. OTL: McPhail Center, 1128 LaSalle, Minneapolis (612) 627-4020. Age:38. YP:17. YI:16. YT:16. FE: Northwestern Univ. (BM), Cleveland Inst. of Music (MM). PE: symph., orchestras. Levels Taught: I,A. Styles Taught: J,SY,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 1. Brochure.

MISSISSIPPI

LAWRENCE, GEORGE: 377 Frances St., Jackson (601) 362-7831. Correspondence course via video & tape available. Age:36. YP:27. YI:8. YT:21. FE: North Texas State, SMU. PE: recording, rock, jazz, road, drum corps. B/A: *Advanced Drumset Studies*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 40. Brochure.

MISSOURI

BUERGER, JOE: 10544 Lackland, St. Louis (314) 429-6249. Age:42. YP:31. YI:5. YT:20. FE: St. Louis Institute of Music. PE: local, recording. B/A: *Modern Drummer*. Levels Taught: B,I,A.

Styles Taught: R,J,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 15. Brochure.

EHRHARD, MIKE: 11921 Greenwalk, St. Louis (314) 432-4044. OTL: Drum Headquarters, 7369 Manchester, St. Louis (314) 644-0235. Age:36. YP:20. YI:8. YT:11. FE: St. Louis Conserv. PE: rock, pop, symph. B/A: "You're In The Band," Article *Drum Tracks*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 50. Brochure.

FARIS, MICHAEL: 7119 Amherst Ave., St. Louis (314) 721-8748. OTL: Mazingo's Music, 100 N. Clarkson Rd., Ellisville (314) 227-5722. Age:31. YP:22. YI:18. YT:15. FE: Central Washington Univ. (BA), St. Louis Conserv. (MM). PE: symph., R. Little, B. Diddley, jazz. Levels Taught: B,I,A. Styles Taught: R,J,L,SY,JZ,BB,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 40. Brochure.

HOFFMAN, TOM: 20 Camden Ct., Camdenton (314) 346-7910. Age:26. YP:20. YI:4. YT:6 PE: local, show, all styles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,ST,RU. Other Percussion: T,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 10.

LEYTHAM, ROB LEE: Rt. 2, Box 245H, Kearney (816) 635-5169. OTL: Jed's Music, 16659. E. 23rd St., Independence (816) 833-2214. Age:22. YP:15. YI:13. YT:4. FE: Wm. Jewell Col. PE: local, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 40.

MORELAND, BILL: 2243 Brighton Ave., Kansas City (816) 231-7631. OTL: The Music Stand, 12680 W. 63rd, Shawnee (913) 268-4119. Age:62. YP:38. YI:26. YT:26. FE: Westlake Col., Kansas City Cons. PE: local, road. B/A: Four books for 5-piece drumset Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS, BB,RU. Other Percussion: M. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Curr. Teaching: PT. Student Load: 15-20.

PARKER, RUSTY: 206 Gladys Ave., St. Louis (314) 521-5927. OTL: Drum Headquarters, 7369 Manchester, St. Louis (314) 644-0235. Age:35. YP:24. YI:8. YT:9. FE: Webster Univ. (BM). PE: rock, big band, fusion, C&W, jazz, symph., theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 35. Brochure.

RAMSEY, EUGENE: Rt. 4, Box 462, Farmington (314) 756-6320/5875. OTL: Marler Music, 219 W. Main, Flat River (314) 431-2699. HIA: Yes. Age:32. YP:17. YI:5. YT:1. PE: local, all styles. Levels Taught: B,I. Styles Taught: R,J,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 3-6.

RYAN, JIM: 6913 Birdie Lane, St. Louis (314) 883-5716. HIA: Yes. Age:28. YP:15. YI:10. YT:10. FE: Univ. of Wyoming, Webster Col. PE: local, road. Levels Taught: B,I,A. Styles Taught: R,F,SY,JZ,FS,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 60. Brochure.

TETLEY, DANNY: Rt. 1, Box 288, Sikeston (314) 471-8611. HIA: Yes. Age:26. YP:16. YI:4. YT:4. PE: local, road, C&W. Levels Taught: B,I. Styles Taught: R,F,ST,RU. Other Percussion: T. Areas of Emphasis: C,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 5.

VARDA, ROB: 353 Hunter Dr., Benton Harbor (616) 927-1243. OTL: Uptown Music, 1507 Niles Ave., St. Joe (616) 983-2160. HIA: Yes. Age:34. YP:25. YI:15. YT:15. FE: Interlochen, Western MI Univ. PE: symph., show, jazz, local. Levels Taught: B,I,A. Styles Taught: R,S,J,SY,JZ,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 20.

WILKERSON, BRIAN: 3711 McDonald, St. Louis (314) 771-3324. OTL: Drum Headquarters, 7369 Manchester, St. Louis (314) 644-0235. Age:32. YP:22. YI:20. YT:14. FE: Arkansas State Univ. PE: local, road, jazz, symph. Levels Taught: B,I,A. Styles Taught: R,F,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 35. Brochure.

MONTANA

BRINKMAN, RAY: 329 E. Front, Missoula (406) 543-5880. OTL: University of Montana, Missoula (406) 243-6880. HIA: Yes. Age:24. YP:11. YI:8. YT:3. FE: Central Michigan Univ. (BME). PE: show, local, Top-40. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FU,BB,RU. Other Percussion: T,OP,M. Areas of Emphasis: TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 12.

NEBRASKA

GUM, JOHN: 13711 Jefferson Circle, Omaha (402) 895-0752. OTL: Millard Music, 5053. S. 136th, Omaha (402) 895-1221. HIA: Yes. Age:19. YP:10. YI:9. YT:4. FE: Univ. of NE. PE: jazz, symph., local. Levels Taught: B,I. Styles Taught: R,F,SY,JZ,RU. Areas of Emphasis: R,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 15.

VIERGUTZ, ROBERT: 404 Broadmoor Dr., Norfolk (402) 379-1686. Age:30. YP:20. YI:5. YT:13. FE: Wayne State Col. (BFAE). PE: rock, C&W, jazz, show. Levels Taught: B,I. Styles Taught: R,F,SY,FS,BB,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 30.

NEVADA

PARSON, PETE: 6700 E. Russell Rd., Las Vegas (702) 451-3383. HIA: Yes. Age:36. YP:25. YI:10. YT:8. FE: Northern Ill. Univ., Berklee Col. of Music. PE: Vegas, showband, Platters. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,ST. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 20.

STRETZ, ERIC: 2263 E. Oquendo Rd., Las Vegas (702) 736-8872. Age:28. YP:15. YI:6. YT:1. PE: local, road, recording. Levels Taught: B,I. Styles Taught: R,F,SY,ST,RU. Other Percussion: M. Areas of Emphasis: R,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT.

NEW HAMPSHIRE

DICAPUA, EDMUND: PO Box 473, Ossipee (603) 539-7737. OTL: Portland Percussion, 5 Deering Ave., Portland, Maine (207) 775-2230. Wolfboro Academy, 61 Elm St, Wolfboro (603) 569-5343. HIA: Yes. Age:33. YP:23. YI:15. YT:10. FE: Dowling College, Nassau Community, C.W. Post, LI. Univ., NYU. PE: symphonic, jazz, studio. B/A: Percuss/oner *International*. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 30. Brochure.

HILGER, JAY: 628 Rt. 3A, Bow (603) 224-5141. Age:32. YP:15. YI:2. YT: 6 months. PE: local. Levels Taught: B,I. Styles Taught: R,RU. Areas of Emphasis: CS. Teaching Aids: V. Currently Teaching: PT.

NELSON, BARRY: 12 Sargent St, Northfield (603) 286-3232. OTL: French's Music, 19 Warren St, Concord (603) 229-1971. Age:44. YP:28. YI:4. YT:10. PE: local, road, studio. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,RU. Areas of Emphasis: C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 25.

STOWELL, PAUL: 73 High Pine Ave., Apt. 3, Nashua (603) 880-7944. OTL: Daren's Music, 25 E. Broadway, Derry (603) 432-7751. HIA: Yes. Age:31. YP:19. YI:17. YT:14. FE: Berklee Col. of Music (BM). PE: local, road, all styles, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L,M. Areas of Emphasis: R,C,CS. Teaching Aids: V. Currently Teaching: FT. Student Load: 23.

WOODBURY, ROBERT: RR1, Box 327, Gilmanton (603) 267-6725. HIA: Yes. Age:34. YP:24. YI:12. YT:2. FE: Berklee Col. PE: rock, jazz, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,BB,ST. Other Percussion: T,L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 8.

NEW JERSEY

BARON, JEFF: 187 Spiedel Ave., Elmwood Park (201) 791-2253. HIA: Yes. Age:19. YP:10. YI:5. YT:1. FE: Bergen Comm. Col. Levels Taught: B. Styles Taught: R,RU. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 3.

BARTOSIK, STEVE: 51 Coles Ave., Hackensack (201) 343-7972. HIA: Yes. Age:34. YP:24. YI:9. YT:8. FE: Lehigh Univ. (BA). PE: theater tours, E. Arnold, Mills Bros., E. Kitt. Levels Taught: B,I. Styles Taught: R,S,J,L,JZ,BB,ST,RU. Areas of Emphasis: R,C,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 5.

BASSETT, JOE: 132 Baldwin St, Bloomfield (201) 748-3888. OTL: 210 W. 14th St, New York (212) 337-7369. HIA: Yes. Age: 26. YP:9. YI:6. YT:4. FE: Berklee Col. of Music. PE: recording, local. Levels Taught: B,I,A. Styles Taught: R,S,J,SY,JZ,FS,BB,ST. Other Percussion: T,OP,M. Areas of Emphasis: R,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 4. Brochure.

BORG, BOBBY: 306 N. Harrison, Princeton (609) 921-8969. OTL: 1 living Pl., New York, NY. (212) 353-3546. Age:25. YP:15. YI:15. YT:5. FE: Perf. Degree, Berklee Col. of Music. PE:

free-lance. Levels Taught: B,I,A. Styles Taught: R,F,J,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 15. Brochure.

BROSH, ROBERT: RD 5, Box 389-2, Bridgeton (609) 455-8339. Age:30. YP:17. YI:13. YT:10. FE: Glassboro St. Col. (BA), NYU (MA). PE: show, jazz, fusion, Latin. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 20.

CONNORS, BOBBY: 61 Oakdale Village Dr., N. Brunswick (201) 821-1023. OTL: Lou Rose Music, 1627 Rt. 27, Edison (201) 985-3333. Age:49. YP:38. YI:16. YT:22. PE: show, jazz, club, local, D&B corps. B/A: Articles MD. Levels Taught: B,I,A. Styles Taught: R,S,J,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 30.

CUFF, JOE: 240 Thomson Ave., Paulsboro (609) 423-6441. HIA: Yes. Age:43. YP:37. YI:11. YT:16. PE: Top-40, jazz, fusion. Levels Taught: B,I,A. Styles Taught: R,SY,JZ,FS,BB,RU. Other Percussion: T,OP,M. Areas of Emphasis: C,TC. Currently Teaching: PT. Student Load: 7.

DAVIS, CHRISTOPHER: 6 Knollwood Dr., Morristown (201) 538-1164. HIA: Yes. Age:17. YP:9. YI:9. YT:5. PE: local. Levels Taught: B,I. Styles Taught: R,F,S,S,SY,JZ,FS,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 6.

DEVITT, GLENN: 40 Ellsworth Dr., W. Windsor (609) 275-6086. HIA: Yes. Age:10. YP:15. YI:8. YT:1. PE: hard rock local, studio. Styles Taught: R,ST,RU. Areas of Emphasis: C,CS,TC. Teaching Aids: RT. Currently Teaching: PT.

DURRITT, PAUL: 201 Carlisle Ave., Yardville (609) 585-6317. OTL: Chefs Music, 242 Scotch Rd., W. Trenton (609) 882-0191. Age:33. YP:16. YI:13. YT:8. FE: Trenton State (BA), Mercer County Col. (AA). PE: rock, jazz, big band. Levels Taught: B,I,A. Styles Taught: R,S,J,SY,JZ,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 40.

EASTLUND, ROB: 59 Monroe St., Lodi (201) 778-6980. HIA: Yes. Age:27. YP:13. YI:5. YT:5. FE: Ramapo Col. Wkshp. PE: Top-40, local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 4.

EDWARDS, JONATHAN: Box 43, Bedminster (201) 766-7831. HIA: Yes. Age:34. YP:20. YI:10. YT:5. FE: Berklee Col. PE: local, road. Levels Taught: B,I,A. Styles Taught: R,F,JZ,FS,BB,ST. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 10.

FIORI, RICK: 15 Brandon Rd., Trenton (609) 737-1868. OTL: Nolde's Music, Hunterdon Center, Flemmington (201) 782-5400. HIA: Yes. Age:35. YP:20. YI:10. YT:7. FE: Trenton State Col., Berklee Col. of Music. PE: jazz, show, rock, funk, D&B Corps. Levels Taught: B,I,A. Styles Taught: R,F,S,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30. Brochure.

FLOYD, PHYLLIS: 16 Hathaway Dr., Murray Hill (201) 464-4890. Age:31. YP:17. YI:12. YT:14. FE: Kean College (BA Music), Trenton State (MA Music). PE: symphonic, shows, local, all styles. B/A: "Modern Concepts Of Teaching Percussion," "Musical Style Studies For Drumset." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 45. Brochure.

GRONERT, JOHN: 394 Branch Ave., Little Silver (201) 530-5196. Age:30. YP:20. YI:12. YT:10. FE: Manhattan Sch. of Music (BM, MM). PE: C. Rouse, R. Davis, J. Six, jazz. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OP,L,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 10.

GURLAVICH, TOM: 187 Carlisle Rd., Trenton (609) 585-4815. HIA: Yes. Age:35. YP:30. YI:15. YT:15. PE: local, road, recording. Levels Taught: B,I. Styles Taught: R,L,JZ,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 4.

HVASTA, JOHN: 2 Lisa Pl., Pinebrook (201) 227-2957. OTL: Long Island Drum Center, 81 Main St, Nyack, NY (914) 358-5303. HIA: Yes. Age:30. YP:20. YI:15. YT:15. PE: free-lance, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 40.

IERO, CHEECH: 2900 Princeton Pike, Trenton (609) 883-1234. Age:42. YP:35. YI:35. YT:21. FE: Rocky Mnt. Col., Trenton State, Rutgers Univ. PE: local, recording. B/A: Articles

MD. Recording World, Perc. Intl. Levels Taught: B,I,A. Styles Taught: R,J,Z,ST. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 15-20. Brochure.

KEARNS, CHRISTOPHER: 392 Woodlawn Ave., Jersey City (201) 432-9503. HIA: Yes. Age:30. YP:15. YI:7. YT:7. FE: Palm Beach Jr. Col., Atlantic Univ. PE: theater, Top-40, cruise, jazz. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 6. Brochure.

KLEIN, MARK: 51 Mendell Ave., Cranford (201) 272-4512. HIA: Yes. Age:19. YP:12. YI:12. YT:1. FE: Union County Col. PE: local. Levels Taught: B,I. Styles Taught: R,L,JZ,FS,BB. Areas of Emphasis: R,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 3.

LAROCCA, SAL: 247 Lafayette Ave., Westwood (201) 666-1578. HIA: Yes. Age:44. YP:30. YI:7. YT:26. FE: Wm. Paterson Col. PE: Army Band, T. Wilson, J. Mance, B. Pizzarelli. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 20.

MAMI, CARMEN: Box 69 Swedesboro-Auburn Rd., Swedesboro (609) 467-2262. OTL: Oldtowne Music, Southwood Plaza, West Deptford (609) 853-1580. Age:27. YP:14. YT:2. PE: local. Top-40, rock. Levels Taught: B,I. Styles Taught: R,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 15.

MARI, DONALD: 96 William Pl., Totowa (201) 595-8469. HIA: Yes. Age:42. YP:30. YI:20. YT:20. FE: BA, MA Music Ed. PE: local, symphonic. Levels Taught: B,I,A. Styles Taught: R,S,Y, JZ,BB. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS ,TC. Teaching Aids: V. Curr. Teaching: FT. Student Load: 104.

MATTALIAN RICHARD: 115 Springside Ave., Teaneck (201) 836-6222. OTL: Ritchies Music, 80 Rt. 46, Rockaway (201) 625-2500. HIA: Yes. Age:27. YP:13. YI:7. YT:3. FE: William Paterson College (BA). PE: recording, show. Levels Taught: B,I,A. Styles Taught: R,F,J,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 10.

PALESE, BOB: 1732 W. River Dr., Pennsauken (609) 486-7899. HIA: Yes. Age:42. YP:28. YI:8. YT:24. FE: Phila. Conserv. of Music, Phila. Music. Acad. PE: rock, free-lance, all styles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 48.

PLEVINSKY, BARRY: 8 Staffordshire Rd., Cherry Hill (609) 424-6763. YP:26. YI:14. YT:18. FE: Phila. Col. (BM). PE: show, local, all styles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 15.

VALENTINO, RENE: PO Box 4744, Clifton (201) 365-1305. OTL: W. Orange, NYC. HIA: Yes. Age:25. YP:18. YI:10. YT:7. FE: F. Dickinson Univ., Drummers Collective. PE: Hari Kari, road, symph., recording, TV. Levels Taught: B,I,A. Styles Taught: R,F,J,L,SY,JZ,ST,RT. Other Percussion: OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 10-15.

NEW MEXICO

LJUND, MARK: PO Box 3415, Campus Station, Socorro (505) 835-6305. HIA: Yes. Age:26. YP:10. YI:5. YT:4. FE: Southwest Texas State, New Mexico Tech. PE: local. Levels Taught: B. Styles Taught: R,S,Y,FS. Other Percussion: M. Areas of Emphasis: R,CS. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 2. Brochure.

MATTHEWS, MICHAEL: 1812 California, Las Cruces (505) 526-2291. OTL: The Music Box, 200 S. Downtown Mall, Las Cruces (505) 526-6677. Age:31. YP:20. YI:15. YT:10. FE: New Mexico State Univ. (BM). PE: local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,SY,JZ,FS. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 10. Brochure.

POLING, ANDREW: 212 2nd St. S.E., Rio Rancho (505) 891-1861. OTL: Creative Music, Albuquerque (505) 255-8335. Age: 34. YP:24. YI:4. YT:16. FE: Univ. of New Mexico. PE: rock, big band, funk, jazz, symph., show, recording, jingles, film. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L, SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: FT.

NEW YORK

AMENDOIA, BILLY: 825 48th St., Brooklyn (718) 435-3423. HIA: Yes. Age:32. YP:10. YI:10. YT:10. PE: local, road, studio. B/A: Article MD. Levels Taught: B,I. Styles Taught: R,F,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10.

BOCK, JOHN: Elmsford (914) 592-9593. Age:59. YP:51. YI:14. YT:34. PE: jazz, show, symph., Latin, D&B corps. B/A: *Fast Hands For Drummers*, *Timechart Syst. for Drumset*, *Article MD*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ, FS,BB,ST,RT. Other Percussion: OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30.

BONVILLE, JOSEPH: 7 S. Schodack Dr., Castleton (518) 732-4340. Age:36. YP:20. YI:10. YT:15. FE: Col. of St. Rose (BS). Goddard Col. (MA). PE: symph., show, rock, jazz. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,RT. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 5.

BRIGHTON, JOEY: 103 Landing Rd., Glen Cove (516) 671-4253. HIA: Yes. Age:37. YP:26. YI:10. YT:21. FE: Eisenhower Col., C. W. Post. PE: Good Rats, Twisted Sister, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: C,CS,TC. Currently Teaching: PT. Student Load: 5.

CASH, RICK: 275 Islip Blvd., Islip Terrace (516) 224-7042. Age:33. YP:17. YI:12. YT:5. FE: AAS Music, Five Towns Col. PE: local, rock. Levels Taught: B,I,A. Styles Taught: R,JZ,FS,ST. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 11.

CATURANO, ANDREW: 974 E. Gun Hill Rd., Bronx (212) 882-3700. OTL: Eastchester Music, 429 White Plains Rd., Eastchester (914) 779-6309. Age:37. YP:25. YI:5. YT:10. FE: Manhattan Sch. of Music. PE: local, recording, theater. Levels Taught: B,I. Styles Taught: R,F,J,FS,ST. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 20. Brochure.

CENCI, ROBERT: 826 Jay St., Albany (518) 438-5285. OTL: Drome Sound Studio, 321 Central Ave., Albany (518) 436-1385. Age:36. YP:25. YI:6. YT:4. FE: Schenectady County Col. PE: recording, TV, show, jazz, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 15.

C1APPA, VIC: 106 Ontario Ave., Massapequa (516) 798-7462. HIA: Yes. Age:30. YP:17. YI:5. YT:11. PE: local, recording. Levels Taught: B,I,A. Styles Taught: R,F,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 30.

CLIVE, DAVID: 2166 Batchelder St., Brooklyn (718) 769-7522. OTL: Brooklyn Music Sch., 126 St. Felix St., Brooklyn (718) 638-5660. HIA: Yes. Age:30. YP:18. YI:14. YT:12. FE: Berklee Col., Dr. Collective, C.U.N.Y. (BM), Manhattan Sch. of Mus. (MM). PE: rock, jazz, fusion, symph., opera, theater, show. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 18.

COLONNATO, FRANK: 39-25 54th St., Woodside (718) 898-5432. OTL: Long Island Drum, 81 Main St., Nyack (914) 358-5303. HIA: Yes. Age:20s. YP:15. YI:6. YT:6. PE: free-lance, studio. B/A: "Advanced Rhythmic Studies For Snare Drum." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 40.

CORWIN, RICK: 1690 Grand Ave., Baldwin (516) 867-4640. HIA: Yes. Age:31. YP:22. YI:11. YT:13. FE: Nassau Comm. Col., (BA), Hofstra Univ. PE: local, jazz, recording. B/A: *The Essential Rock Book*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 36. Brochure.

DOBOE, CHET: 427 Uniondale Ave., Uniondale (516) 483-7193. YT:20. FE: Hofstra Univ. (BA). PE: rock, funk, fusion, jazz, D&B Corps. B/A: 18 drum study books. Levels Taught: B,I,A. Styles Taught: R,F,J,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 60. Brochure.

FIELDS, HOWARD: 1620 Ave. T, Brooklyn (718) 627-8633. Age:39. YP:22. YI:15. YT:15. FE: Long Island Univ. (BM). PE: rock, folk, country, jazz, Latin, H. Chapin, local, road. B/A: *Heavy Metal Mixed Bag*, *Articles MD*. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,RT. Areas of Emphasis: R,C,CS. Currently Teaching: PT. Student Load: 20-25.

FOSTER, MARK: 141 Cherry Ave., Delmar (518) 439-2737. OTL: Col. of St. Rose, Albany (518) 454-5178. Age:33. YP:25. YI:10. YT:19. FE: Eastman Sch. of Music (BM). PE: road, recording, symph. B/A: *Articles Capital Drum Club*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 20. Brochure.

GRAPKA, DAVID: 114 Euclid Ave., Altamont (518) 861-8589. HIA: Yes. Age:39. YP:22. YI:8. YT:8. FE: Pittsburgh State, Temple Univ. PE: local, road, rock, country. Levels taught: B. Styles Taught: R,J,RT. Other Percussion: M. Areas of Emphasis: R,TC. Teaching Aids: V,E. Currently Teaching: PT.

INDYKE, JEFF: 45 Kalda Lane, Plainview, L.I. (516) 681-9556. Hotline: (516) 938-DRUM. HIA: Yes. Age: 35. YP:22. YI:10. YT:15. FE: Nassau Community Col. PE: concert, studio. B/A: *Articles Drum Tracks*. Bk: *The Progress Fusion Rock Book Of Breaks & Solos*. Levels Taught: B,I,A. Styles Taught: R,F,J,FS,ST,RT. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 30-35. Brochure.

KLATI, FRED: 215 Wyckoff St., Brooklyn (718) 596-9556. OTL: Drummer's Collective, 541 Ave. of Americas, New York (212) 741-0091. Age:33. YP:18. YI:9. YT:7. PE: rock, electr., local, road. B/A: T. Bozzio booklet ace. video. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,J,FS,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load 30. Brochure.

DAVID KOVINS: 1738 E. 52nd St., Brooklyn (718) 377-7390. OTL: School For Musical Performance, 910 Kings Highway, Brooklyn (718) 339-4989. Age:38. YP:25. YI:10. YT:20. FE: Manhattan School of Music (BA,MA). PE: W. Flowers, A. Morris, J. Robbins Dance Co., American Theatre LAB, off-Broadway, oldies circuit, K. David And The Be-Bop Boys, Vibe Trio. B/A: *Vibraphone Virtuosity*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 40. Brochure.

KRENCIK, MARTY: 11 Wesley Ct. N., Huntington (516) 385-0942. OTL: Long Island Drum, 82 Commack Rd., Commack L.I. (516) 499-0455. HIA: Yes. Age:26. YP:14. YI:14. YT:4. FE: Berklee Col. of Music (BA). PE: local, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: FT. Student Load: 40.

L'ACELLA, JOHN: 100 Randall Ave., Freeport (516) 623-6668. HIA: Yes. Age:34. YP:22. YI:10. YT:15. FE: AAS Five Towns Col. PE: local, recording. B/A: "Multi-Style Drum Technique," duets, solos. Levels Taught: B,I,A. Styles Taught: R,S,J,L,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 25. Brochure.

LEVINE, LAWRENCE: 6 Benton Dr., Saratoga Springs (518) 584-6524. OTL: Northeast Music, 887 New London Rd., Latham (518) 783-1658. HIA: Yes. Age:39. YP:27. YI:10. YT:10. FE: Adirondack Comm. Col. (AAS). PE: endorsed clinician, jazz-rock, recording, TV Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,ST,RT. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 47. Brochure.

MANCINI, NICK: Rt. 164, Brewster (914) 878-2037. OTL: Westchester Conserv., 20 Soundview Ave., White Plains (914) 761-3715. Age:33. YP:17. YI:7. YT:13. FE: Mercy Col. PE: recording, TV, local, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30. Brochure.

MARINO, FRANK: Long Island Drum, 81 Main St., Nyack (914) 358-5303. Age:30s. YP:25. YI:15. YT:15. PE: free-lance, studio. B/A: "Time Capsule," "Drums Unlimited," "Rhythms Unlimited," "Rock Solid." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 70.

MCCLOSKEY, ADRIAN: 1565 E. 32nd St., Brooklyn (718) 253-8224. HIA: Yes. Age:25. YP:15. YI:15. YT:4. PE: big band, jazz, show. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load:15. Brochure.

MCNEILL, JOHN: 55 Cathaway Pk., Rochester (716) 442-9003. Age:40. YP:25. YT:12. YT:18. FE: Eastman Sch. of Music (BM,MA). PE: symph., rock, jazz, theater. B/A: *Articles PAS*.

Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 25-30.

MONTANO, PETER: 730 E. 236th St., Bronx (212) 324-3102. OTL: Castle Hill Music, 1406 Castle Hill Ave., Bronx (212) 597-0699. HIA: Yes. Age:33. YP:25. YI:7. YT:10. PE: local, road, show, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 15.

PETROCELLI, ROCKY: 1821 Union St., Schenectady (518) 377-4610. Age:32. YP:24. YI:10. YT:7. FE: Berklee Col., Wm. Paterson Col. PE: rock, recording, road, show. Levels Taught: B,I. Styles Taught: R,J,L,JZ,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 25.

PIERSON, DON: 221 Harvich St., Kingston (914) 336-8324. Age:70. YP:56. YI:5. YT:45. PE: big band, theater, show. Levels Taught: B,I,A. Styles Taught: R,S,J,L,JZ,BB,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,TC. Currently Teaching: FT. Student Load: 35.

POUFFE, MICHAEL: 250 Mystic Lane, Rochester (716) 334-7250. OTL: Anselmos, 2390 West Ridge Rd., Rochester (716) 225-2559. PE: road, local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 12-25.

RENDON, VICTOR: 555 17th St. #2R, Brooklyn (718) 788-1046. OTL: Harbor Perf. Arts Center, 1 104th St., New York (212) 427-2244 (Ext. 573). Age:35. YP:25. YI:5. YTD:10. FE: North Texas State (BM). PE: show, Latin, jazz, X. Cugat Orch. B/A: Timbale Solo Transcriptions. Levels Taught: B,I,A. Styles Taught: J,L,RU. Other Percussion: L. Areas of Emphasis: R. Currently Teaching: PT. Student Load: 20.

RINGROSE, BOB: 137 Glenville St., Schenectady (518) 355-0397. OTL: Hilton Music, 250 Broadway, Troy (518) 273-0723. HIA: Yes. Age:40. YP:28. YI:4. YT:10. PE: local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30-35. Brochure.

ROMA, JOE: 177 Main St., Johnson City (607) 729-0072. Age:36. YP:26. YI:12. YT:20. FE: SUNY Binghamton (BA). PE: D. Warwick, C. Terry, U. Green, L. Soloff. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30. Brochure.

SCHULMEISTER, WILL: PO Box 575, Tonawanda (716) 695-0729. OTL: Music Mart, 2790 Sheridan Ave., Tonawanda (716) 835-7970; Matt's Music, 937 Oliver St., N. Tonawanda (716) 693-7717. Age:36. YP:24. YI:5. YT:13. PE: local, big band, recording, D&B corps. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 30. Brochure.

SIERRA, WALTER: 226 Thompson St., New York (212) 529-4482. HIA: Yes. Age:28. YP:15. YI:7. YT:6. FE: Univ. of Mex., Drummers Collective. PE: local, road, recording. Levels Taught: B,A. Styles Taught: R,F,L,JZ,ST. Other Percussion: OR Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 6. Brochure.

SILLIMAN, DAVID: 120 St. Marks PL, Brooklyn (718) 230-7132. HIA: Yes. Age:29. YP:14. YI:7. YT:5. FE: San Jose State Univ. (BA). PE: show, recording, B. Hutcherson, Jackie & Roy, local. Levels Taught: B,I,A. Styles Taught: F,S,J,L,SY,JZ,FS,BB,ST. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aid: V,RT,E. Currently Teaching: PT. Student Load: 7-10.

STROFFOLINO, DONALD: 20 Woodland St., Mt. Kisco (914) 241-3368. OTL: R&D Music, Rt. 52, Carmel (914) 225-4515. Age:30. YP:15. YI:15. YT:9. FE: Berklee Col. of Music. PE: show, studio, local, road. B/A: Article MD. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 30.

TIERNO, RON: 225 W. 106th St., New York (212) 316-9689. Age:38. YP:29. YI:18. YT:18. PE: Broadway theater, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C. Currently Teaching: PT. Student Load: 10.

ULANO, SAM: Charles Colin Bldg., 315 W. 53rd. (212) 764-6636. Age:69. YP:57. YI:55. YT:55. FE: Manhattan School of Music. PE: big band, jazz, commercial, theater. B/A: books, magazines, articles, tapes. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of

Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 50. Brochure.

WORRELL, GARY: 19 Holly Dr., Sayville (516) 567-9477. HIA: Yes. Age:29. YP:22. YI:10. YT:3. PE: heavy metal band "Pyra," recording. Levels Taught: B,I,A. Styles Taught: R,F,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 12. Brochure.

NORTH CAROLINA

ALLRED, NORMAN: 3221 Rockingham R., High Point (919) 869-0229. OTL: Pearson Music, Winston-Salem (919) 722-0805. Age:28. YP:22. YI:10. YT:6. FE: Univ. of N. C. PE: country, jazz, studio. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OR Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 8.

BROWN, ROY: 3914 Red Chief CL, Greensboro (919) 273-2821. OTL: Moore Music, 615 W. Market, Greensboro (919) 274-5951. Age:36. YP:20. YI:6. YT:12. FE: Univ. of N. Carolina (BM). PE: local, rock, jazz, big band, recording. Levels Taught: B,I. Styles Taught: R,FS,J,L,JZ,FS,BB. Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 12-15.

OHIO

BOBICK, EDWARD: 17918 Lakeshore Blvd., Cleveland (216) 481-1026. OTL: Soda Music, 5148 Willson Mills, Richmond Heights (216) 461-2995. Age:66. YP:48. YI:5. YT:36. PE: local, TV, radio, hotel. B/A: "Prime Time Reader." Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 20.

BREWER, DAVE: PO Box 44536, Brooklyn (216) 843-2555. OTL: Fairmount Sch. of Music, 3473 Fairmount Blvd., Cleveland Heights (216) 321-5868. HAI: Yes. Age:49. YP:39. YI:12. YT:27. FE: Navy Sch. of Music. PE: show band, recording, all styles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 45. Brochure.

CENIN, ZELKO: 780 E. 157th, Cleveland (216) 268-0111. OTL: Music Emporium, 650 E. 185th, Cleveland (216) 481-8648. HIA: Yes. Age:23. YP:13. YI:5. YT:4. PE: rock, road, studio. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,ST,RU. Other Percussion: OR Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 15.

DOWNES, KEVIN: 331 E. Auburndale Ave., Youngstown (216) 783-0976. OTL: The Drum Shop, 427 5th St, Struthers (216) 755-9463. Age: 25. YP:14. YI:6. YT:5. FE: Youngstown State Univ. (BM). PE: T. Dorsey, S. Young, C. Terry, road. B/A: *The Book Of Fills*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 36.

GREEN, JAMES: 5510 Brandt Pike, Huber Heights (513) 233-2973. OTL: Hauer Music, 120 S. Paterson Blvd., Dayton (513) 222-2815. Age:55. YP:40. YI:6. YT:35. PE: local. B/A: "System 21," "Rhythmic Approach To Sticking." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 60. Brochure.

GREGORY, JOHN: 725 S. Cable Rd., 8C, Lima (419) 229-1428. Age:32. YP:20 YI:8. YT:14. FE: Mount Union Col. (BME). PE: local. Levels Taught: B,I,A. Styles Taught: SY,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,TC. Currently Teaching: PT. Student Load: 10.

GROTE, RAYMOND: 1932 Shollenberger Ave., Cincinnati (513) 521-4229. HIA: Yes. Age:20. YP:11. YI:8. YT:2. PE: local, theater. Levels Taught: B,I. Styles Taught: R,RU. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 10.

HAYES, ART: 901 N. 6th St., Cambridge (614) 439-1626. OTL: Pavlov Music, 624 Wheeling Ave., Cambridge (614) 432-2515. Age:23. YP:14. YI:12. YT:2. FE: Bowling Green Univ. (BM). Levels Taught: B,I,A. Styles Taught: R,S,SY,RU. Other Percussion: OPM. Areas of Emphasis: R,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 4.

JONES, JEFF: 4953 Harbor Blvd., Columbus (614) 833-2570. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. HIA: Yes. Age:24. YP:11. YI:6. YT:3. FE: Capital Univ. (BM). PE: free-lance, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently

Teaching: PT. Student Load: 32. Brochure.

LOCKE, RUSTY: 104 High St., Lodi (216) 948-2958. OTL: Music Market, N. Court St., Medina (216) 725-8575. Age:35. YP:20. YI:15. YT:10. PE: local. Levels Taught: B,I. Styles Taught: R,J,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 25.

MONK, ELMER: 626 Potters Farm Ln., Cincinnati (513) 528-3483. OTL: Buddy Rogers Music, Beechmont, Cincinnati. Age:28. YP:20. YI:4. YT:1. FE: P.I.T. PE: local. B/A: "Drumming The Notes." Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Teaching Aids: RT,E. Currently Teaching: FT. Student Load: 40.

ONG, JOE: 1304 Chesterton Ln., Columbus (614) 436-0396. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. Age:39. YP:25. YI:6. YT:17. FE: Bowling Green Univ. PE: local, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 22.

PANDONE, DAVID: 588 Ruth Dr., Hubbard (216) 534-4255. OTL: Austintown Music, 4330 New Rd., Youngstown, Marks Music, 50 N. Buhl Farm Dr., Hermitage, Warren Music, 264 E. Market, Warren. HIA: Yes. Age:25. YP:14. YI:11. YT:9. FE: Youngstown State Univ., Dana Sch. of Music (BS). PE: symph., theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 35-40.

PATON, ERIC: 4801-C Kingshill Dr., Columbus (614) 433-0251. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. HIA: Yes. Age:24. YP:10. YI:10. YT:8. FE: Capital Univ. (BM). PE: World Perc. Levels Taught: I. Other Percussion: L. Areas of Emphasis: R,CS. Currently Teaching: FT. Student Load: 25.

PETERS, JEFF: 2382 Deewood Dr., Columbus (614) 895-8029. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. HIA: Yes. Age:25. YP:10. YI:4. YT:1. PE: rock. Levels Taught: B,I. Styles Taught: R,F,RU. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 5-10.

RAGER, CHAD: 3165 Gerbert Rd., Columbus (614) 263-3297. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. Age:35. YP:23. YI:10. YT:15. PE: D. Williams, R. Williams, recording, jingles. B/A: Articles MD, *Drum Tracks*. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 15. Brochure.

RETCLAFF, PETE: 531 S. Drexel Ave., Columbus (614) 235-6232. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. HIA: Yes. Age:28. YP:20. YI:19. YT:12. FE: Capital Univ. (BA). PE: symph., big band, jazz, rock, funk, Latin. B/A: Article MD. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: OP. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 20.

RUNGE, JEFF: 7701 Timber Hill Dr., Huber Heights (513) 237-4774. HIA: Yes. Age:26. YP:15. YI:15. YT:7. FE: Ohio Univ. (BM/MM). PE: local, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 14.

SIDDALL, SJ: 3916 Wrenwood, Toledo (419) 475-0358. OTL: L. G. Sound & Drums, 3320 Upton Ave., Toledo (419) 472-5323. HIA: Yes. Age:29. YP:15. YI:5. YT:3. PE: local, recording, jingles, road. Levels Taught: B,I,A. Styles Taught: R,F,J,FS,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 6-10. Brochure.

STEWART, JOEL: 4720 Larwell Dr., Columbus (614) 457-7305. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. HIA: Yes. Age:26. YP:19. YI:11. YT:5. FE: Capital Univ. (BM). PE: local, show, rock, jazz, fusion. Levels Taught: B,I. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: OR Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 8.

STRAAHAN, PAUL: 2416 E. Main St., Columbus (614) 235-9293. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. Age:24. YP:8. YI:4. YT:4. FE: Capital Univ. (BA). PE: rock, funk, Latin, free-lance, local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 15.

THOMPSON, BOB: PO Box 426, Yellow Springs (614) 335-3483. OTL: Wildwood On Paint Creek, 222 Wildwood Rd.,

Washington Court House (513) 767-1682. HIA: Yes. Age:43. YP:33. YI:9. YT:20. FE: Wilmington Col., Univ. of Cincinnati. PE: recording, big band, rock, jazz, fusion. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST. Other Percussion: L,M. Areas of Emphasis: C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 1-5. Brochure.

TSAMOUS, LOUIS: 464 E. Royal Forest Blvd., Columbus (614) 447-8042. OTL: Columbus Perc. Center, 4764 N. High St., Columbus (614) 261-9985. Age:30. YP:20. YI:8. YT:8. FE: Ohio State Univ. (BA). PE: local, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 8.

OKLAHOMA

BOWMAN, PAUL: 1700 NW 35th, Oklahoma City (405) 524-2561. Age:50. YP:35. YI:20. YT:20. FE: Central State Univ. (BA). PE: Navy band, jazz, shows, recording, Latin. B/A: *Rock Shop, Rudimental Snare Drum Manual*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OPLM. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 25.

JONES, QUINTON: 402 N. Sheridan Rd., Lawton (405) 248-8615. OTL: 77th Army Band, Ft. Sill (405) 351-2010. HIA: Yes. Age:26. YP:16. YI:10. YT:4. FE: U.S. Army Sch. of Music. PE: local, studio. Levels Taught: I,A. Styles Taught: F,L,JZ,FS,BB,RT. Other Percussion: OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 7.

OWENS, ROGER: 4046 NW 9th, Oklahoma City (405) 947-4023. OTL: Driver Music, 6600 NW 39th Expressway, Bethany (405) 789-4711. HIA: Yes. Age:29. YP:20. YI:9. YT:7. FE: BM Percussion, Oklahoma City Univ. PE: symphonic, theater, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,RT. Other Percussion: OP,M. Areas of Emphasis: R,C,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 32.

OREGON

BLUESTONE, JOEL: 8150 SW Barnes Rd., Portland (503) 297-8657. OTL: Portland State Univ., Box 751, Portland (503) 725-3011. Age:31. YP:23. YI:9. YT:9. FE: SUNY at Stonybrook (MM), UC San Diego (BA). PE: symphonic. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 10. Brochure.

LARSON, RANDAL: Northwest Percussion, 615 E. 34th Ave., Eugene (503) 343-3122. Age:33. YP:22. YI:20. YT:15. FE: Northwest Missouri State (BME), Univ. of Oreg. (MM). PE: symph., free-lance. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OPLM. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 60. Brochure.

PORTER, ERIC: 331 Broken Oak Loop, Eugene (503) 484-5777. Age:21. YP:12. YI:9. YT:3. FE: Biola Univ. of L.A. PE: rock, jazz, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 10. Brochure.

SICKS, LOREN: The Drum Shop, 380 E. 40th, Eugene (503) 345-8289. YP:33. FE: MM. Levels Taught: B,I,A. Styles Taught: R,SY,JZ,RT. Other Percussion: T,OP,M. Areas of Emphasis: R,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 50. Brochure.

PENNSYLVANIA

ALBERTI, JOHN: 2312 Grasslyn Ave., Haverstown (215) 449-2947. Age:36. YP:24. YI:10. YT:16. PE: big band, local, jazz, rock, recording, Bill Haley & Comets, Robben Ford. B/A: *Jazz-Rock Drumming: Vol. 1*. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 15.

ANZELONE, JEFF: 4501 Cerise St., Pittsburgh (412) 931-0849. HIA: Yes. Age:24. YP:10. YI:9. YT:4. FE: Comm. Col. of Allegheny (AM), Univ. of Pittsburgh (BA). Berklee Col. of Music. PE: local, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RT. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 10. Brochure.

CAHN, WILLIAM: 7151 Large St., Philadelphia (215) 722-8681. OTL: DeVoe's Music, 71 E. Main St., Lansdale (215) 368-3395. Age:46. YP:38. YI:12. YT:31. FE: Eastman Sch. of Music (BM), Catholic Univ. (MM). PE: local, showband, symph. Levels Taught: B,I,A. Styles Taught: R,F,J,SY,JZ,BB,RT. Other

Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Currently Teaching: FT. Student Load: 65.

CARLSON, LEE: RD #7, Box 314, Montgomery (717) 547-2386. Age:46. YP:30. YI:18. YT:20. FE: National Sch. of Music (BA), Navy Sch. of Music. PE: symph., D&B Corps., jazz, show, rock, funk, Latin. B/A: "Today's Rock Beats." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: OPLM. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 20.

DONLEY, LARRY: 2418 Chestnut View Dr., Lancaster (717) 394-8800. Age:53. YP:45. YI:30. YT:30. FE: Philadelphia Inst of Music. PE: local. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,BB,RT. Other Percussion: M. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 25-30. Brochure.

ELAHEE, NAZEER: 135 Schars Lane, Evans City (412) 538-8486. HIA: Yes. Age: 25. YP:10. YI:4. YT:3. FE: Slippery Rock Univ. (BS). PE: rock, local, recording. Levels Taught: B,I,A. Styles Taught: R,ST. Areas of Emphasis: R,TC. Currently Teaching: PT. Student Load: 12. Brochure.

FORD, BILL: 4123 3rd Ave., Altoona (814) 943-5669. OTL: Ford Music, Chestnut Ave., Altoona (814) 943-8520. Age:47. YP:35. YI:9. YT:25. FE: Penn State Univ. (BS). PE: symph., A. Force Band, local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,RT. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 60.

GAZZARA, KEVIN: 818 Green Ridge Circle, Langhorne (215) 752-0363. Age:34. YP:22. YI:5. YT:12. PE: local, studio. B/A: articles, video. Levels Taught: B,I. Styles Taught: R,J,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 6. Brochure.

KERRIGAN, CHUCK: 101 Leffler Dr., Johnstown (814) 266-6421. OTL: Rick Oswald's Music, Richland Mall, Johnstown. Age:38. YP:24. YI:8. YT:20. FE: Univ. of Pittsburgh, Berklee Col. of Music. PE: R. Clooney, rock, jazz, big band, local. B/A: five books, four correspondence courses, 18 MD articles. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,RT. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 10. Brochure.

KLAUSNER, DAVID: 766 S. 19th St., Philadelphia (215) 732-3049. OTL: Georges I. Main St., Springfield (215) 948-0780. Georges III, 1025 E. Woodland Ave., Springfield (215) 543-4050. Prof. Drum Center, 363 Easton Rd., Glenside (215) 887-1462. HIA: Yes. Age:29. YP:17. YI:10. YT:4. FE: Johnson State Col. PE: rock, jazz, local, road. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RT. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 35-45.

KOONS, RANDY: 7 Earle Gables Ct, Mt. Penn (215) 779-8368. HIA: Yes, via R-K Mobile Drum Studio. Age:46. YP:30. YI:14. YT:28. FE: Philadelphia Music Academy. PE: studio, TV, jazz, show, big band. BA: *The Musical Snare Drum Player. Video: Drummer's Survival Kit, Drummer's ABC Clinic*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 28. Brochure.

LEE, ROGER: 224 W. Stanton Rd., Quarryville (717) 786-2616. Age:25. YP:17. YI:10. YT:9. FE: Lancaster Bus. Sch. Levels Taught: B,I. Styles Taught: R,SY,JZ,RT. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 10.

LEIDHECKER, BOB: 220 Linden St., S. Williamsport (717) 323-1953. OTL: Studio For Performing Arts, W. Southern Ave., S. Williamsport (717) 326-7640. Age:29. YP:20. YI:10. YT:15. FE: Mansfield Univ. (BS). PE: local, jazz, rock, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OR. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 8. Brochure.

MCCONNELL, STEVE: 3430 Old Orchard Rd., Erie (814) 833-6115. HIA: Yes. Age:34. YP:23. YI:2. YT:3. PE: rock, local, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 7.

MORELLI, RICK: 1202 Windmill Circle, Norristown (215) 630-6267. Age:27. YP:18. YI:13. YT:6. FE: Univ. of Miami (BM). PE: local, all styles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 5-7.

MORGANDALE, MARC: 409 Valley Rd., Phila. (215) 635-0490. OTL: Zapf's Music, 5429 N. 5th, Phila. (215) 924-8736. Age:36. YP:16. YI:6. YT:6. FE: Temple Univ. (BA). PE: local. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RT.

Other Percussion: L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 45.

MORRIS, JOE: 1034 Anders PL, Philadelphia (215) 630-6168. OTL: Fox Studios, 59 W. Germantown Pike, Norristown (215) 362-7010. Age:29. YP:25. YI:18. YT:10. FE: Indiana Univ. of PA (BA). PE: Whit. Houston, D. Osmond. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,RT. Other Percussion: L. Areas of Emphasis: C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 25.

NEBISTINSKY, JOSEPH: 134 W. Hummelstown St., Elizabethtown (717) 367-9234. Age:30. YP:15. YI:10. YT:10. FE: Millersville Univ. (BS). East Stroudsburg Univ. PE: symph., local, marching perc. B/A: Articles *MP*. Levels Taught: B,I,A. Styles Taught: R,SY,JZ,FS,BB,RT. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 15. Brochure.

OSTAPOWICZ, BUDDY: 232 Quincy Dr., Levitt (215) 946-6092. Age:45. YP:35. YI:20. YT:29. PE: local, C&W, big band, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 50.

PUGAR, SONNY: 131 Bartley Rd., Upper St. Claire (412) 833-8349. OTL: Drum World, 1106 Castle Shannon Blvd., Pittsburgh (412) 343-2600. HIA: Yes. Age:39. YP:37. YI:12. YT:5. FE: Duquesne Univ. Jazz Wkshp. PE: rock, funk, jazz, road, studio. Levels Taught: B,I,A. Styles Taught: R,F,JZ,FS,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 41.

ROZUM, JOHN: 2706 Hillvale Ave., Westlawn (215) 678-8970. Age:39. YP:25. YI:20. YT:20. FE: Kings Col. PE: Top-40, big band, recording, theater, D&W Corps. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OR,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 50. Brochure.

SALLINGER, JOSEPH: 203 Q St., Steelton (717) 939-9374. HIA: Yes. Age:30. YP:24. YI:16. YT:9. FE: Berklee Col. of Music (BM), Cal State, Temple Univ. PE: showband. Levels Taught: B,I,A. Styles Taught: R,F,SY,JZ,FS,RT. Other Percussion: T,M. Areas of Emphasis: R,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 10.

SCHNECK, EDWIN: 647 Chew St., Allentown (215) 821-0718. OTL: Community Music Sch., 32 S. 5th St., Allentown (215) 435-7725. HIA: Yes. Age:46. YP:37. YI:15. YT:23. FE: Curtis Institute of Music. PE: symph., opera. Levels Taught: B,I,A. Styles Taught: S,J,L,SY,JZ,FS,BB,ST,RT. Other Percussion: T,OPLM. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT.

SULLIVAN, MARK: RR1, Box 1312, Henryville (717) 595-9082. OTL: The Music Store, 525 Main, Stroudsburg (717) 424-6040. HIA: Yes. Age:37. YP:23. YI:4. YT:10. FE: Dutchess Comm. Col. (AA), Univ. of Bridgeport (BS). PE: showband, R&B, road. Levels Taught: B,I,A. Styles Taught: R,F,S,L,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 10.

VENUTI, DENNIS: 1212 Mollbore Terr., Philadelphia (215) 462-6096. OTL: Venuti's Music, 2539 So. 13th St., Phila. (215) 336-2698. Age:37. YP:33. YI:4. YT:15. FE: Comm. Col. of Phila. PE: local, recording. B/A: "Drum Control With 16th Notes," "Drum Control With Triplets." Levels Taught: B,I,A. Styles Taught: R,F,S,L,SY,JZ,FS,BB,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 40.

ZARA, LEN: 1575 W. Street Rd., Unit 214, Warminster (215) 672-3113. HIA: Yes. Age:48. YP:30. YI:8. YT:10. PE: studio, show, lounge. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RT. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 30.

RHODE ISLAND

CARANCI, BILL: 5 Hill St., N. Providence (401) 231-6098. HIA: Yes. Age:35. YP:22. YI:7. YT:9. PE: free-lance, local, rock, Latin. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,BB,RT. Other Percussion: OR. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 10.

MARTIN, JOHN: 25 Esten Ave., Pawtucket (401) 727-1502. Age:26. YP:20. YI:12. YT:5. FE: Berklee Col. of Music. PE: local, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,ST,RT. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 15.

SOUTH CAROLINA

ALLEN, DAVID: 1465 Grant Ct, Spartanburg (803) 542-0527. OTL: Hames Music, 370 Peachoid Rd., Gaffney (803) 489-1166. Age:33. YP:21. YI:3. YT:4. PE: show, country, rock, M. Tucker Band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,Z,ST,RU Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: FT. Student Load: 12-15.

BROOKS, KATHERINE: PO Box 932, Aiken (803) 648-6789. Age:45. YP:32. YI:15. YT:26. FE: Furman Univ. (BA,MA). PE: symph. B/A: "Gateway." Levels Taught: B,I,A. Styles Taught: SY,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 12.

TENNESSEE

GENTRY, ALLEN: 521 Tennessee Ave., Bristol (615) 764-5774. OTL: Joseph's Music, 126-128 Broad St., Kingsport (615) 246-4189. Age:32. YP:23. YI:13. YT:13. FE: E. Tenn. State Univ. (BMED), Univ. of Tenn. PE: symph., theater, show, rock, jazz. Levels Taught: B,I. Styles Taught: R,F,S,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 50.

HEAD, STAN: 652 Prescott, Memphis (901) 452-9824. OTL: Lindenwood Percussion, 40 E. Parkway South, Memphis (901) 458-8506. Age:36. YP:24. YI:12. YT:15. FE: Arkansas State Univ. (BME,MME). PE: local, symph. Levels Taught: B,I,A. Styles Taught: R,J,L,SY,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 50. Brochure.

PERRY, BARB: Rt 1, Box 388 Rhea Branch Rd., Ethridge (615) 363-3801. HIA: Yes. Age:27. YP:20. YI:4. YT:3. FE: Mt. Union Col., Columbia State, Univ. of N. Alabama. PE: country, rock, recording. Levels Taught: B,I,A. Styles Taught: R,S,JZ,BB,ST,RU. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 14.

WECKERLY, SCOTT: 1919 Avalon Dr., Nashville (615) 226-8162. OTL: Stone Music, 1136 Howell Dr., Franklin (615) 794-0898. HIA: Yes. Age:29. YP:20. YI:15. YT:5. FE: North Texas State (BM). PE: R. Stevens, Dave & Sugar, Moore Bros., road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: T,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 8.

WELLS, JERRY RAY: PO Box 17362, Nashville (615) 399-8664. OTL: PO Box 447, Hazard, KY (606) 439-2595. Age:27. YP:15. YI:10. YT:4. FE: Manatee Jr. Col. PE: local, road, studio. Levels Taught: B,I. Styles Taught: R,F,S,J,JZ,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 6-8.

WHITE, WAYNE: 416 Hilltop Dr., Columbia (615) 388-9194. OTL: Hewgley's Music, Shady Brook Mall, Columbia (615) 388-5209. Age:47. YP:32. YI:20. YT:14. FE: Blair Sch. of Music. PE: recording, road, local. B/A: *Play The Drums*. Levels Taught: B,I,A. Styles Taught: S,J,JZ,ST,RU. Other Percussion: T,M. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 30.

TEXAS

BIGGS, MICHAEL LEE: 2040 Westcreek Ln., #22, Houston (713) 623-4171. OTL: H&H Music, Hwy. 290-Northwest Frwy., Houston (713) 681-4841. HIA: Yes. Age:28. YP:21. YI:10. YT:11. FE: John Logan Col, Southern 111. Univ., Univ. of Houston. PE: recording, jingles. B/A: *Drum Concepts*, articles: *Gig, Drum Tracks*, MD. Levels Taught: B,I,A. Styles Taught: R,S,J,SY,ST,RU. Other Percussion: T,OR Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 15. Brochure.

ELLIOTT, BART: 2727 Virginia Circle #15, Amarillo (806) 359-5662. OTL: Amarillo Jr. Col., PO Box 447, Amarillo (806) 371-5340. Age:26. YP:15. YI:10. YT:2. FE: W. Tex. State Univ. (BM), S.W. Tex. State Univ. (MM). PE: symph., local, road, jazz, E. Daniels. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 25. Brochure.

FERRARO, JOSEPH: 6350 Shady Brook Lane, Dallas (214) 692-7435. OTL: Creative Percussion, 1218 N. Josey Lane, Carrollton (214) 418-6160. HIA: Yes. Age:26. YP:16. YI:10. YT:4. FE: Interlochen, Univ. of Michigan, Southern Methodist (MA). PE: local, symph., commercial. Levels Taught: B,I,A. Styles Taught: S,L,SY,JZ,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,TC. Currently Teaching: PT. Student Load: 20. Brochure.

GARZA, AURELIO: PO Box 6753, Laredo. HIA: Yes. Age:21. YP:10. YI:8. YT:4. Styles Taught: R,L,JZ,FS. Other Percussion: L.

Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT.

LESTER, DENNIS: 2602-D Treasures Hills Blvd., Harlingen (512) 428-1602. OTL: Harlingen High School, 1202 E. Marshall, Harlingen (512) 430-4697. HIA: Yes. YP:35. YI:16. YT:16. FE: Univ. of Wisconsin (BM). PE: jazz, show, theater, recording, orchestral. B/A: articles MD, *Percussive Notes*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: FT. Student Load: 47. Brochure.

MUTNICK, BRIAN: 3412 Fillmore, El Paso (915) 566-9850. OTL: Mutnick Drum Studio, 209 Camille Dr., El Paso (915) 566-9850. Age:44. YP:31. YI:10. YT:21. FE: North Texas State, New Mexico State, Music & Arts Institute of San Francisco. PE: Ted Weems, Herb Ellis, Tommy Tedesco, local. Levels Taught: B,I,A. Styles Taught: R,J,L,SY,JZ,BB,RU. Other Percussion: M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 35.

POWELL, JOHN: 4601-B Ave. G, Austin (512) 467-2859. OTL: Music Makers, 517B S. Lamar, Austin (512) 444-6686. Age:36. YP:25. YI:20. YT:20. FE: Univ. of Oklahoma (BM). PE: rock, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 20.

RATHBUN, AARON: 1016 Mesquite, Post (806) 495-3918. HIA: Yes. Age:24. YP:14. YI:6. YT:4. FE: Southwestern Oklahoma State (BME). PE: C&W, jazz, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 4.

TALAC, STEVEN: 15257 Buckle Lane, Houston (713) 999-DRUM. OTL: H&H Music, 17776 FM 249, Houston (713) 890-0272. HIA: Yes. Age:26. YP:17. YI:4. YT:4. FE: Univ. of N. Texas. PE: all styles, local, D&B corps, symph., recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OR Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 50. Brochure.

VAN SCHAIK, TOM: 1034 Meadow Run, Ducanville (214) 780-7298. HIA: Yes. Age:25. YP:15. YI:13. YT:8. FE: North Texas State (BM). PE: local, studio, theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,JZ,BB,ST. Other Percussion: T,L,M. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 15.

UTAH

ADAM, STEPHEN: 1419 E. Galaxie Dr., Salt Lake City (801) 561-1039. OTL: Jack's Drum & Guitar, 2015 S. 1100 East, Salt Lake City (801) 467-7982. HIA: Yes. Age:37. YP:25. YI:4. YT:15. FE: Univ. of Utah (BS). PE: recording, rock, jazz, country, show, theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 15-20. Brochure.

LAWRENCE, JAY: 6656 Castleview Dr., West Valley City (801) 250-4120. Age:33. YP:20. YI:15. YT:15. FE: Berklee Col. of Music. PE: jazz, funk, show, C&W. B/A: *The Music Of Spain*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: T,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 15. Brochure.

VIRGINIA

DUNAWAY, RAY: 7408 Red Brook Rd., Norfolk (804) 583-1827. HIA: Yes. Age:32. YP:15. YI:3. YT:5. FE: Navy Sch. of Music. PE: show, recording, big band, jazz, funk, rock, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 8.

ECKARD, JIM: PO Box 322, Singers Glen (703) 833-8114. HIA: Yes. YP:25. YT:4. PE: local, theater, studio. Levels Taught: B,I. Styles Taught: R,S,ST. Areas of Emphasis: C,CS. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 4.

HOWLAND, HAROLD: 406 Dove Circle, Vienna (703) 938-0004 or 281-7591. Age:38. YP:27. YI:19. YT:17. FE: J. Madison Univ. (BA), Catholic Univ. (MA). PE: symph., jazz, rock, road, recording. B/A: articles MD, Perc. Notes, *Percussion*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 20. Brochure.

KLOPPER, AL: 9428 Mauck Ct, Fairfax (703) 247-4779. OTL: Drum Centre, 1550 Wilson Blvd. #400, Arlington (703) 978-

0261. Age:37. YP:25. YI:11. YT:10. FE: Wm. & Mary Col. (BA), Berklee Col. of Music. PE: V. Damone, F. Sinatra, Jr., C. Byrd. B/A: articles *Jazz Journal*, down beat. Levels Taught: B,I,A. Styles Taught: S,J,SY,JZ,BB,ST. Other Percussion: T. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 7. Brochure.

OKULEY, MICHAEL: 409 Woodards Ford Rd., Chesapeake (804) 482-5189. HIA: Yes. Age:18. YP:8. YI:1. YT:3. PE: school band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 10-15.

PITTMAN, MENZIE: 12665 Marcum Ct, Fairfax (703) 263-7287. OTL: Contemporary Music, Chantilly Plaza, 13625 Lee Jackson Hwy., Chantilly (703) 817-1000. Age:38. YP:21. YI:6. YT:10. PE: rock, jazz, funk, fusion, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 90. Brochure.

SCARBOROUGH, RUSSELL: Audio Light & Musical, 3301 N. Military Hwy., Norfolk (804) 853-2424. HIA: Yes. Age:38. YP:25. YT:13. PE: T. Newsome, J. Berlin, P. Keaggy, B. Butterfield, recording. Levels Taught: B,I. Styles Taught: J,JZ. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 5.

SHEPPARD, GEORGE: 3725 Dalebrook Dr., Dumfries (703) 670-0271. Age:27. YP:24. YI:20. YT:10. PE: jazz, USD, local, road. B/A: *Primary Handbook For Drumset*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Brochure.

WEST, JIM: 3609 Surrey Dr., Alexandria (703) 360-8648. OTL: Mushroom Music, 7854 Richmond Hwy., Alexandria (703) 780-3232. Age:35. YP:22. YI:10. YT:10. FE: Berklee Col. of Music. PE: local, free-lance. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 25.

WOODSON, TODD: 1008 Horsepen Rd., Richmond (804) 288-5629. OTL: Don Warner Music, 401 S. Libbie Ave., Richmond (804) 282-9537. Age:33. YP:29. YI:11. YT:13. FE: Virginia Commonwealth Univ. PE: show, studio, road. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,BB,ST,RU. Other Percussion: OR Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 20.

YANISOVIAK, JOHN: 9504 Woodbrooke Ct, Manassas (703) 368-5677. OTL: Music City, 8783 Commerce Ct, Manassas (703) 368-0161. HIA: Yes. Age:23. YP:15. YI:10. YT:5. FE: Shenandoah Conserv. of Music. PE: local, road, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 30. Brochure.

WASHINGTON

BALL, DONNIE: Rt. 2, 1244 S. 1st., Okanogan (509) 422-0707. HIA: Yes. YP:25. YT:5. PE: local, road, symph., studio. Levels Taught: B,I,A. Styles Taught: R,S,J,L,FS,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 6.

DIETERICH, DON: 4212 4th Ave., NW, Seattle (206) 782-3942. OTL: Aurora Music, 18405 Aurora Ave. N., Seattle (206) 542-6311. YP:20. YI:8. YT:9. FE: Montana State Univ. (BME), Penn State Univ. (MM). PE: local, symph., recording, club. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: FT. Student Load: 35. Brochure.

HILL, STEVE: 914 N. 82nd, Seattle (206) 781-1057. OTL: Seattle Drum Shop, 843 N. E. Northgate Way, Seattle (206) 363-1853. Age:26. YP:13. YI:9. YT:9. FE: Edmonds Comm. Col. PE: local, all styles, recording, jingles. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 15. Brochure.

HOSKIN, DAVID: 216 Auburn Way So., Auburn (206) 833-2240. OTL: four in Seattle area. Age:34. YP:22. YI:8. YT:14. FE: Evergreen State (BA), Green River Comm. Col. PE: show, cruise ship, local, free-lance, recording. B/A: *Percussion Arts Course: Bks. 7-6*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L,M. Areas of Emphasis: R,C,TC. Teaching Aids: E. Currently Teaching: FT. Student Load: 45-50. Brochure.

KELLY, ANDY: 12523 NE 128th Way, Kirkland (206) 820-6043. HIA: Yes. Age:24. YP:7. YI:4. YT:4. PE: road, jazz, rock. Levels

Taught: B.J. Styles Taught: R,F,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,L. Areas of Emphasis: R,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 2. Brochure.

OGLESBY, JIM: 4412 S. Alaska, Tacoma (206) 472-2211. OTL: West Coast Music, 3124 S. 12th, Tacoma (206) 272-5725. Pierce Col., 9401 Far West Dr., Tacoma (206) 964-6535. HIA: Age:53. YP:40. YI:10. YT:30. FE: Col. of Puget Sound. PE: symph., circus, singers, big band, jazz, rock, Latin. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 24. Brochure.

ROSTAD, KEN: 23-5th St, Cheney (509) 235-6122. HIA: Yes. Age:29. YP:17. YI:8. YT:4. FE: Montana State Univ. (BM). PE: rock, jazz, country, symph. Levels Taught: B.I. Styles Taught: R,J,L,SY,JZ,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 4.

SMITH, STEVE: 14040 15th Ave. NE, Seattle (206) 364-3045. OTL: Seattle Drum School, 12510 15th Ave. NE, Seattle (206) 364-8815. Age:32. YP:21. YI:20. YT:17. FE: Central Wash. Univ. (BA,MM). PE: local, road, club, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 35. Brochure.

VAN RYN, DENNIS: 16260 Redmond Way NE 1, Redmond (206) 883-2443. Age:35. YP:25. YI:3. YT:11. FE: AA Music. PE: local, all styles, radio, TV, recording, theater. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,RU. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 25.

WASHINGTON, DC

MARTINEZ, HENRY: 1628-D Reinberg Circle, Boiling AFB (202) 574-2633. OTL: Music & Art Center, Marlow Heights Plaza, Marlow Heights (301) 423-3997. Age:39. YP:26. YI:23. YT:23. FE: New Mexico State, Grove Sch. of Music. PE: USAF Band, B. Crosby, free-lance, jazz, TV. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: OPL. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 11.

WEST VIRGINIA

SEIDLER, TOM: 1000 Caldwell St., McMechen (304) 232-1078. OTL: C.A. House Music, 52171 Nat'l Rd. E., St. Clairsville, Ohio (614) 695-5929. Age:27. YP:16. YI:4. YT:8. FE: W. Liberty St. Col. (BA). PE: free-lance, all styles, recording, jingles. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,CS,TC. Teaching Aids: E. Currently Teaching: PT.

WISCONSIN

BELONCIA, JD: 9274 N. 51st., Milwaukee (414) 354-1718. Age:26. YP:17. YI:6. YT:6. FE: P.I.T. PE: local, recording, TV, showband. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10. Brochure.

KRAUSE, RICK: 7923 N. 64th Ct., Milwaukee (414) 354-0263. HIA: Yes. Age:40. YP:25. YI:6. YT:18. PE: jazz, show, rock, recording, fusion. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 8.

PLEGER, TIM: 1196 Shawano Ave., Green Bay (414) 499-5265. OTL: Henri's Music, 500 S. Military Ave., Green Bay (414) 496-3710. HIA: Yes. Age:30. YP:17. YI:6. YT:2. PE: pit bands, circus, cruise ship, road. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,RU. Areas of Emphasis: R,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 15. Brochure.

RUKA, JOHN: 7920 St. Anne Ct., Wauwatosa (414) 774-1462. Age:45. YP:33. YI:10. YT:28. FE: Univ. of Wisconsin (BFA). St. Xavier. PE: symph., show, rock, local. B/A: *The Road, Disco Drums*, articles PAS. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 60. Brochure.

TURK, MIKE: 3724 Sargent St., Madison (608) 249-5307. OTL: Patti Music, 414 State St., Madison (608) 257-5877. Age:42. YP:34. YT:22. FE: Univ. of Wisconsin. PE: local, studio. Levels Taught: B,I,A. Styles Taught: R,F,JZ,FS. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 12-15.

WYOMING

CAVAUERE, DAN: 2804 O'Neil Ave., Cheyenne (307) 632-9487. OTL: The Compound, 1016 15th St., Greeley, CO (303) 356-5149. HIA: Yes. Age:22. YP:14. YI:4. YT:4. FE: Univ. of Northern CO (BM). PE: Cheyenne symph., Greeley Philharmonic. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,FS,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 10.

FOREIGN: AUSTRALIA

HATTEMORE, ROBERT: 112 Bellingara Rd, Miranda, Sydney (02) 522-4254. HIA: Yes. Age:37. YP:22. YI:2. YT:10. PE: local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 6.

HICKS, DAVID: 344 Mt. Dandenong Tourist Rd., Sassafras, Victoria (03) 755-1114. OTL: Caulfield School & Billanook Col. HIA: Yes. Age:33. YP:25. YI:6. YT:15. PE: studio, rock, jazz, fusion, funk, theater. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: PT. Student Load: 31.

McCANN, RICK: 897 Botany Rd., Mascot, Sydney (02) 669-2139. HIA: Yes. Age:31. YP:27. YI:10. YT:6. FE: NSW Conserv. of Music, Berklee Col., Drummers Collective. PE: free-lance, road, studio. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 30.

BELGIUM

AGHIB, PETER: 201 Ave. Brugmann, Brussels (02) 343-15-50. HIA: Yes. Age:33. YP:15. YI:6. YT:5. FE: North Texas State Univ. PE: local, free-lance, recording. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 4-6. Brochure.

BRITISH ISLES

CUNLIFFE, TOMMY: Belle Plage, Greive D'Azette, St. Clement, Jersey 0534-72449. OTL: 10432 124th Terr., Largo, FL (813) 586-5995. Age:67. YP:55. YT:50. PE: BBC, name orchestras. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 43. Brochure.

CANADA

ALEXANDER, GREG: 1250 11th Ave., S.W., #23 Moose Jaw, Sask. (306) 693-4425. OTL: John's Music Ltd., 37 Main St. N., Moose Jaw, Sask. (306) 692-0860. HIA: Yes. Age:25. YP:17. YT:8. PE: rock, country, local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 13.

ATKINSON, DAVE: 150 Alderbrae Ave., Toronto, Ontario (416) 253-1639. HIA: Yes. Age:30. YP:12. YI:9. YT:2. FE: Humber Col. of Music. PE: local, theater. Levels Taught: B. Styles Taught: R,F,S,J,L,JZ. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 15.

BROWN, MAUREEN: 71 Maybourne Ave., Toronto, Ontario (416) 285-0495. HIA: Yes. Age:32. YP:22. YI:8. YT:9. FE: Ontario Conservatory of Music. PE: TV, radio, local, road, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 10.

CROWN, JOHN: 1030 Oriole Dr., Peterborough, Ontario. OTL: A-T Musicland, 1837 Lansdowne West, Peterborough, Ont. (705) 743-8586. Age:26. YP:20. YI:6. YT:3. PE: rock, jazz, funk, big band, studio. B/A: *Union Mag.* column. Levels Taught: B.I. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 36.

DESROSIER, RAYMOND: 320 De Gaspe, St. Catherine, Quebec (514) 632-7454. Age:36. YP:26. YI:10. YT:12. FE: McGill Univ., Univ. of Quebec. PE: symph., TV, radio. Levels Taught: B.I. Styles Taught: R,F,S,J,L,SY,JZ,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 10.

DICK, STEPHEN: 4005 Don Mills Rd., #318, Willowdale, Toronto, Ontario (416) 499-9540. OTL: Just Drums, 5431 Yonge St., Willowdale, Toronto, Ontario (416) 226-1211. Age:33. YP:18. YI:8. YT:10. FE: Berklee College of Music (BM). PE: local, recording. B/A: "Drum Chart Series-Rock Workshop." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 25. Brochure.

DO FORNO, ERNIE: 5294 Dundas W, Islington, Ontario (416) 231-3134. OTL: Just Drums, 5431 Yonge St., Willowdale, Ontario (416) 226-1211. Age:32. YP:15. YI:10. YT:5. FE: Humber Col. PE: local, road, recording. B/A: *Total Drums*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 40. Brochure.

DURIVAGE, CLAUDE: 145 Marie-Crevier, Gatineau, Quebec (819) 663-5808. Age:29. YP:15. YI:9. YT:6. PE: big band, jazz, rock, funk, cruise. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 15.

LANG, GEOFFREY: 2142 Noel, Montreal (514) 747-2250. HIA: Yes. Age:32. YP:17. YI:3. YT:7. FE: Concordia Univ. (BFA). PE: local, studio, big band, jazz, TV. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 4.

LENG, BRETT: 19 Miller Cres., Simcoe, Ontario (519) 426-0604. HIA: Yes. Age:20. YP:7. YI:1. YT:1. PE: rock, local & road. Levels Taught: B. Styles Taught: R. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 2.

LEONE, LUKE: 10 Mark Brook Lane, Toronto, Ontario (416) 748-8982. OTL: Studio, 304A Eddystone Ave., Toronto, Ontario (416) 746-0849. HIA: Yes. Age:22. YP:7. YI:3. YT:1. PE: local. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,RU. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 10.

US, EDUARDO: 143 Kennard Ave. Bsmt. Downsview, North York, Ontario (416) 633-4437. OTL: Drum Shoppe, 8181 Yonge St., Thornhill, Ontario (416) 764-5330. HIA: Yes. Age:23. YP:10. YI:10. YT:6. FE: Nat'l Conservatory of Music, Buenos Aires. PE: symph., local. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,FS,RU. Other Percussion: OPL,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: PT. Student Load: 15. Brochure.

MAGADINI, PETER: PO Box 55, Outremont St., Montreal (514) 848-4705. OTL: Briko Percussion, PO Box 1762, Champlain, NY. Age:47. YP:40. YI:8. YT:27. FE: San Francisco Conserv. (BM), Univ. of Toronto (MM). PE: D. Ross, B. Gentry D. Ellis, A. Jarreau, G. Duke, M. Allison, recording, TV. B/A: *Learn To Play Drumset, Musicians Guide To Polyrythms, Polycymbal time, Drum Ears*. Levels Taught: A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 15. Brochure.

PENNINGTON, GEORGE: RR5 Rainbow Acres, Comp 13, Fredericton, N.B. (506) 459-7939. HIA: Yes. Age:57. YP:44. YI:7. YT:16. FE: Columbia Acad., Miss. State Univ. PE: dub, local, symph. Levels Taught: B,I,A. Styles Taught: R,F,J,L,SY,JZ,BB,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 25. Brochure.

PHELAN, MIKE: 431 Grantham Ave., St. Catherines, Ontario (416) 935-5601. HIA: Yes. Age:33. YP:20. YI:10. YT:2. PE: rock, big band, symph., theater. Levels Taught: B.I. Styles Taught: R,S,J,L,SY,BB,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 37. Brochure.

ROGER, MARK: 6413 Locus Ave., Niagara Falls, Ontario (416) 358-9575. Age:26. YP:18. YT:8. PE: jazz, show, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 20. Brochure.

SCHNEIDER, DAVID: Music Cellar, 26 Longford Ave., Winnipeg, Manitoba (204) 253-5170. HIA: Yes. Age:31. YP:20. YI:11. YT:15. PE: rock, jazz, show. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: OR. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: PT. Student Load: 40.

DENMARK

ROSENBERG, HANS: Lindegrd 8, NR. Nissum, Lemvig (97) 891281. OTL: Chrst. Lyst School of Music, Lemvig. HIA: Yes.

Age:22. YP:12. Yl:3. YT:2. PE: jazz, rock, recording. Levels Taught: B,I,A. Styles Taught: R,L,JZ,ST. Other Percussion: L. Areas of Emphasis: R,C,TC. Currently Teaching: PT. Student Load: 19.

SOBY, MIKKEL: Svingelport, Helsingør, Elsinore (45) 49-21-52-53. OTL: Helsingør Musikskole, Traekbanen 7, Helsingør (45) 49-26-01-49. Age:25. YP:12. YT:6. PE: local. B/A: *Slave To The Rhythm Drum Book*. Levels Taught: B,I. Styles Taught: R,F,L,JZ,RU. Other Percussion: L. Areas of Emphasis: R,C,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 70. Brochure.

SUWALSKI, PETER: Willemoes Cade 54,3,TV, Copenhagen (45) 3543-1541. OTL: AOF, Na. Soegade 27A, Copenhagen. HIA: Yes. Age:31. YP:15. Yl:12. YT:8. FE: Dick Grove School. PE: theater, all styles, local. B/A: *Column Slagkraft*. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: R,T,E. Currently Teaching: PT. Student Load: 10. Brochure.

ENGLAND

ALDRIDGE, COLIN: 51 Dominion Rd., Fishponds, Bristol (0272) 656612. HIA: Yes. Age:36. YP:26. YT:15. PE: all styles. B/A: article *MD*. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 105. Brochure.

CANNELLI, TOM: 6 Toyne St., Crookes, Sheffield (0742) 684678. OTL: Drummers Alliance, 4-6 Bailey St., Sheffield (0742) 684678. Age:30. YP:20. Yl:5. YT:10. PE: local, road, recording. B/A: *The Power of Positive Drumming*. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: PT. Student Load: 20. Brochure.

FINIAY, RICK: 5 Woodside Grove, London (01) 446-9286. Age:30. YP:14. Yl:4. YT:8. FE: Reading Univ. (BA). PE: theater, rock, jazz, recording. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: E. Currently Teaching: PT. Student Load: 35.

FRANCIS, PAUL: Orchard Perc. Studio, London Road, Colchester, Essex (0206) 271634. Age:42. YP:30. Yl:15. YT:15. FE: Guildhall Sch. of Music. PE: studio, road, TV, radio. B/A: *Rhythmical Exercises For The Drum Kit Player*. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 20.

PATTERSON, KEITH: 54 Hillrow, Haddenham, Cambridgeshire (0353) 740793. OTL: John Savage Music, 7172 Norfolk St., Kings Lynn, Norfolk (0553) 774026. HIA: Yes. Age:43. YP:28. Yl:5. YT:10. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: PT. Student Load: 25. Brochure.

SERIAU, FRANCIS: 10 Stanley Gardens, Acton London (081) 749-3131. Age:31. YP:14. YT:6. PE: recording, local. B/A: articles: UK Rhythm. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: FT. Student Load: 150. Brochure.

TAGFORD, JIMMY: 59 Broadmead Road, Folkestone, Kent (0303) 58055. Age:42. YP:29. Yl:8. YT:16. FE: St. Columbas Col., St. Albans. PE: local, all styles, show, road, TV, radio, recording. B/A: British Music Press. Levels Taught: B,I. Styles Taught: R,F,S,J,JZ,BB,ST. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: FT. Student Load: 25-30. Brochure.

TAYLER, JOHN: 115 Spencer Rd., Osterley (01) 568-4989. OTL: Chas. Foote Ltd., 17 Golden Sq., London (01) 437-1811. Age:55. YP:40. Yl:7. YT:20. PE: local, hotel, theater, big band, studio, symph. B/A: articles *Crescendo* mag. Levels Taught: B,I,A. Styles Taught: F,S,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,TC. Teaching Aids: RT. Currently Teaching: FT. Student Load: 30.

FRANCE

ROSEMAN, LAURENT: France Perc. Studio, 117, rue de la Croix, Nivert, Paris (1) 45-31-13-48. Age:35. YP:22. Yl:5. YT:10. PE: jazz, big band, fusion, studio. B/A: articles *Batteur*. Levels Taught: B,I,A. Styles Taught: R,F,J,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: PT. Student Load: 80. Brochure.

THOMAS, ERIC: 5 Rue Du Colonel Driant, Troyes 25-73-48-

07. Age:28. YP:11. Yl:7. YT:3. FE: P.I.T. PE: local, jazz, Latin. B/A: articles *Batteur*. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 30. Brochure.

GERMANY

BERTRAM, HANS-DIETER: Rudolstaedter Strasse 23, 1000 Berlin 3. (030) 823-7991/824-2972. OTL: Musikschule Steglitz, Grabertstrasse 4,1000 Berlin 4. Age:53. YP:35. YT:2. FE: Berlin Conservatory. PE: jazz, show, recording, big band, symph. Levels Taught: B,I. Styles Taught: R,F,S,J,JZ,FS,BB,ST. Other Percussion: T,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: PT. Student Load: 20. Brochure.

GOTOUTSCHIKON, ALEX: Am Stadtpark 47a, 8000 (089) 880901. OTL: Trojan Instr., Klenzestrasse 30, 8000 Muenchen 5. (089) 267421. Age:30. YP:14. Yl:6. YT:8. FE: R. Strauss Conserv., Drummers Collective. PE: theater, symph., jazz. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ. Other Percussion: OP,L,M. Areas of Emphasis: R,C. Teaching Aids: RT. Currently Teaching: PT. Student Load: 23. Brochure.

HOLM, THOMAS: Drakestrasse 63a, Berlin (030) 833-4575. OTL: Musikschule Steglitz, Grabertstrasse 4,1000 Berlin 4. FE: Berklee Col. of Music. PE: local, road, TV, film. Levels Taught: A. Styles Taught: R,F,S,L,JZ,FS,BB,ST,RU. Other Percussion: OP, M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: PT. Student Load: 5.

KARNO, GILBEY: Max Rimmele Str. 72, D-8904 Friedberg (0821) 602011-12. HIA: Yes. Age:51. YP:30. YT:10. PE: all styles. B/A: articles *Sticks* mag. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,E. Currently Teaching: FT. Student Load: 35. Brochure.

HUNGARY

SZANYI, JANOS: 10th Magyaristvan St., Budapest (36) 1-613-513. Age:32. YP:18. Yl:10. YT:14. FE: Bartok Conserv. PE: symph, radio, circus, theater, rock, pop. B/A: "Conceptions: 1-9." Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: FT. Student Load: 40. Brochure.

INDIA

VINCENT, JOSE: Thondamandalam House, Church Bazar, Nellikkunna, Trichur, Kerala. HIA: Yes. Age:39. YP:20. Yl:8. YT:10. PE: local. Levels Taught: B,I,A. Styles Taught: R,F,L,RU. Other Percussion: L. Areas of Emphasis: R,CS,TC. Currently Teaching: PT. Student Load: 15.

IRELAND

THOMAS, TOMMY: 418 Lisburn Rd., Belfast (0232) 668197. Age:54. YP:35. Yl:20. PE: local, show, jazz, symph. Levels Taught: B,I,A. Styles Taught: R,F,S,JZ,FS,BB,RU. Other Percussion: OP,L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: PT. Student Load: 15.

ITALY

FIorenzo, SORDINI: Via Beaulard 14, Torino (11) 766566 OTL: Corsi Form. Musicale, Torino (011) 566-1481. YP:20. Yl:15. YT:15. FE: Alessandra Conserv. of Music. PE: local, all styles. Levels Taught: A. Styles Taught: SY,JZ,FS. Other Percussion: OP. Areas of Emphasis: R,C,CS,TC. Teaching Aids: RT. Currently Teaching: PT. Student Load: 30. Brochure.

IPPOLITO, ELIO: Corso Sardegna 109/4, Genoa (10) 877155. HIA: Yes. YP:24. Yl:3. YT:9. PE: rock, jazz, fusion, big band. Levels Taught: A. Styles Taught: R,F,S,J,L,JZ,FS,BB,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: PT. Student Load: 4-6. Brochure.

PELLEGRINI, MARCO: Str. S. Pietrino A/B, Perugia (025) 15-25-15. Age:32. YP:18. Yl:6. YT:6. FE: Conservatorio Musicale. PE: local, recording. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,BB. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: FT. Student Load: 60. Brochure.

PIGNATIello, PASQUALE: via Mazzini N. 146, Pomigliano D'Arco (081) 8848602. HIA: Yes. Age:40. YP:30. Yl:10. YT:8. FE: Conserv. Di Avellino. PE: jazz, show. Levels Taught: A. Styles Taught: R,F,S,L,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: PT. Student Load: 12. Brochure.

RAGAZZONI, DAVIDE: via A. De Fanti, Mestre, Venezia (041) 950230. HIA: Yes. Age:31. YP:15. YT:10. PE: jazz, recording,

road, big band. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST. Other Percussion: L. Areas of Emphasis: C,CS. Teaching Aids: RT. Currently Teaching Aids: FT. Student Load: 50. Brochure.

JAPAN

EJIRI, KEN: 346 Kurihara, Adachi-ku, Tokyo (03) 853-4174. OTL: Yamaha Music Academy, 1184, Kizuki, Nakahara-ku, Kawasaki, Kanagawa (044) 411-3856. Age:33. YP:18. Yl:6. YT:12. FE: Nihon Univ., Tokyo Univ. PE: local, road, recording. B/A: *Basic Method, What's Rhythm*. Levels Taught: A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Currently Teaching: PT. Student Load: 40. Brochure.

ISHIKAWA, TAKESHI: 1346 Nishiarai Adachi-ku, Tokyo (03) 890-3545. OTL: Rhythm Education Lab., 346 Kurihara Adachi-ku, Tokyo (03) 852-4174. Age:28. YP:12. Yl:6. YT:4. FE: Dokkyo Univ. PE: fusion, salsa, recording, TV. B/A: articles *Rhythm & Drums, Approach To Ethnic Rhythm, Super Rock Drums Manual*. Levels Taught: B,I. Styles Taught: R,F,L,JZ,FS. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T,E. Curr. Teaching: PT. Student Load: 100. Brochure.

IWAI, YOSHIIHIKO: 3257 Adachi-ku, Tokyo (03) 884-4375. OTL: Rhythm Education Lab., 346 Kurihara Adachi-ku, Tokyo (03) 852-4174. Age:27. YP:13. Yl:6. YT:3. FE: Rissyo Univ. PE: local, recording. B/A: articles *Rhythm & Drums*. Levels Taught: B,I. Styles Taught: R,F,JZ,FS,RU. Areas of Emphasis: R,TC. Teach. Aids: V,R,T. Curr. Teaching: PT. Student Load: 100. Brochure.

MEXICO

ACADEMIA HERMANOS: PO 238, Col. Del Valle, Nuevo Leon (83) 78-16-94. Age:42. YP:22. Yl:5. YT:5. PE: local. Levels Taught: B,I. Styles Taught: R,L. Areas of Emphasis: R,CS. Currently Teaching: FT. Student Load: 70.

GARZA, AURELIO: Aldama 2009. Col. Juarez, Nvo. Laredo, Tamps. OTL: Universidad Aut De Tamaulipas, Ayuntamiento S/N, Nvo. Laredo, Tamps. (871) 4-06-51. Age:21. YP:10. Yl:4. YT:3. PE: rock, theater, local. Levels Taught: I. Styles Taught: R,L,FS. Other Percussion: L. Areas of Emphasis: R,TC. Teaching Aids: V,R,T. Currently Teaching: PT.

NETHERLANDS

GALLARDO, JUAN: Irenestraat 48-6191 AW, Beek 04490-79417. OTL: Muziekschool Geleen, Dr. Nolenslaan 8-6160 AL, Geleen 04490-43261. HIA: Yes. Age:34. YP:20. Yl:9. YT:6. PE: Latin, rock, funk, jazz. Levels Taught: B,I,A. Styles Taught: R,F,L,SY,JZ,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: FT. Student Load: 60.

NEW ZEALAND

GADD, NORMAN: 5 Hollies cres., Johnsonville (04) 788790 OTL: Dept. of Educ., Willington. Age:58. YP:49. YT:43. PE: symph., opera, show. B/A: article PAS. Levels Taught: B,I,A. Styles Taught: R,S,J,SY,JZ,RU. Other Percussion: T,OP,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: FT. Student Load: 60. Brochure.

PUERTO RICO

ALICEA, JOSE: Conserv. of Music, Puerto Rico, Hato Rey. (809) 781-3189. HIA: Yes. Age:37. YP:16. Yl:13. YT:13. FE: Indiana Univ., PR Conserv., NYU. PE: symph., recording, show. Levels Taught: B,I,A. Styles Taught: S,L,SY,ST,RU. Other Percussion: T,OP,L,M. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,R,T. Currently Teaching: FT, Student Load: 17. Brochure.

CLARK, ERIC: Cond Torre De Tokio, 1307, Caguas 746-2466. OTL: String Music, CampioAlonso 37, Caguas 746-4508. HIA: Yes. Age:31. YP:16. Yl:10. YT:1. FE: Berklee Col. of Music. PE: symph., local, theater, Top-40, road. Levels Taught: B,I,A. Styles Taught: R,S,J,SY,JZ,BB,RU. Areas of Emphasis: R,C,TC. Currently Teaching: FT. Student Load: 11.

SOUTH AFRICA



SEWA, NEIL: 8 Quebec Rd. Camps Bay, Cape Town (021) 4389928. OTL: Jazz Workshop, 53 Buitengracht St., Cape Town (021) 244956. Age:21. YP:11. Yl:4. YT:4. FE: Univ. of Cape Town. PE: local, TV, recording. B/A: *Blits* mag. Levels Taught: B,I. Styles Taught: R,F,L,JZ,RU. Areas of Emphasis: R,C,CS,TC. Teaching Aids: R,T,E. Currently Teaching: PT. Student Load: 15.

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BASTOS, PATRICIO: SHCGN 705 BL/F, Brasil (S5061) 273-4618. OTL: Academia Demol, CLS 415 Bloco B Sobre Loja, Brasil (55061) 243-7824. Age:22. YP:12. YI:2. YT:6. PE: funk, rock, fusion, studio. Levels Taught: B,I,A. Styles Taught: R,F,S,L,FS,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC Teaching Aids: RT. Currently Teaching: PT. Student Load: 40.

FIGUEROA, CARLOS: El Salto 2183, Santiago, Chile. Age:48. YP:28. YI:14. YT:14. FE: Univ. of Chile. PE: symph., TV, recording. B/A: Drum Method: Vol. 7-2, Popular Rhythms For Drums. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,SY,JZ,FS,BB,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC Currently Teaching: FT. Student Load: 35. Brochure.

LEITE, MAURICIO: Al Barao de Limerira 1440, Sao Paulo, Brasil (011) 66-30-64. OTL: Leite Drum Studio, R. dr. Jose Elias 399, Sao Paulo. Age:28. YP:10. YI:8. YT:3. PE: show, rock, funk, fusion, Brazilian, recording, jingles. B/A: Rock & Funk: Vol. 1 & 2. Levels Taught: B,I. Styles Taught: R,F,L,FS,ST. Other Percussion: L. Areas of Emphasis: R,C,CS,TS. Teaching Aids: V,RT. Currently Teaching: FT. Student Load: 15. Brochure.

SPAIN

COMECH, JUAN: Huertos 29, Sagunio, Balencia (96) 266-11-26. Age:23. YP:12. YI:7. FE: Academia Jazz de Valencia, Barcelona Conserv. PE: local, jazz, funk, symph. Levels Taught: I. Styles Taught: J. Other Percussion: L. Areas of Emphasis: R,CS. Teaching Aids: V. Currently Teaching: FT. Student Load: 25. Brochure.

SWEDEN

BERGLUND, ANDERZ: Lars Wivallius VAG 135, Orebro (46) 19-147857. HIA: Yes. Age:25. YP:7. YI:2. YT:4. FE: Musicians Institute. Levels Taught: B. Styles Taught: R,F,JZ,RJ Areas of Emphasis: R,C,CS,TC. Currently Teaching: FT. Student Load: 5.

SWITZERLAND

FUCITO, GIANCO: Drums Only, Militarstrasse 105, Zurich (01) 242-3942. YP:20. YI:5. YT:15. PE: all styles, recording, TV. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,ST,RU. Other Percussion: L. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 35. Brochure.

KOCH, ANDY: Raink 105, Zurich (01) 700-10-93. OTL: A. Koch Drum Shop, Kanzleistrasse 80, Zurich (01) 242-03-14. Age:29. YP:10. YI:4. YT:3. FE: P.I.T. PE: local, studio. Levels Taught: B,I,A. Styles Taught: R,F,JZ,FS. Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: FT. Student Load: 20. Brochure.

LAMBELET, JACQUES: Rt de la Cita #8, 1092 Belmont VD (021) 28-5678. HIA: Yes. Age:26. YP:13. YI:7. YT:9. FE: Percussion Conserv., Montreaux Jazz School, P.I.T. PE: recording, film, local, road. B/A: Batterie. Levels Taught: B,I,A. Styles Taught: R,F,S,J,L,JZ,FS,BB,ST,RU. Areas of Emphasis: R,TC. Teaching Aids: RT,E. Currently Teaching: PT. Student Load: 10-15.

MONTINARO, STEPHEN: 36 Chemin Grand, Versoix, Geuire (022) 755-3857. OTL: Bernard Music, 4 rue Pecolat, Geuire (022) 731-0615. Age:21. YP:11. YI:5. YT:3. FE: Geneva Conserv. PE: recording, symph. Levels Taught: B,I,A. Styles Taught: R,F,L,JZ,FS,ST. Other Percussion: OP,L. Areas of Emphasis: R,C,TC. Teaching Aids: V,RT,E. Currently Teaching: FT. Student Load: 17.

RIEDER, ALAIN: 1 Ave. Ernest-Hentsch, Geneva (22) 786-58-10. Age:34. YP:18. YT:14. FE: Geneva Conserv., P.I.T. PE: local, studio. Levels Taught: B,I,A. Styles Taught: R,F,L. Areas of Emphasis: R,C,CS,TC. Currently Teaching: PT. Student Load: 12. Brochure.

WILSON, BRIAN: Eichstr 23, Cham (042) 364103. OTL: Charly Werder Music, Knonaer Str. 7, Cham (042) 363663. Age:48. YP:33. YI:5. YT:20. FE: Glasgow Academy. PE: local, road, recording, radio. Levels Taught: B,I,A. Styles Taught: R,F,JZ,BB,ST,RU. Areas of Emphasis: R,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 4.

YUGOSLAVIA

DZAMIC, LAZAR: Goricka 3, Smederevo (0038) 026-22-940. OTL: Bozidar School, Adzija, Belgrade 11000 (011) 454-845. Age:29. YP:13. YT:2. PE: rock, jazz, local. B/A: Catch The Rhythm. Levels Taught: B,I,A. Styles Taught: R,F,JZ,FS,RJ Areas of Emphasis: R,C,CS,TC. Teaching Aids: V. Currently Teaching: PT. Student Load: 33.



MODERN DRUMMER'S

FESTIVAL WEEKEND '90

Modern Drummer Magazine is extremely pleased to announce that the following world-renowned drummers will be among those appearing at MD's Festival Weekend '90.

ALEX ACUÑA

Master jazz and Latin drummer and winner of MD's Readers Poll in the Latin/Brazilian Percussionist category from 1987 through 1990

ED SHAUGHNESSY

Anchor of the *Tonight Show* Orchestra and four-time winner of MD's Readers Poll in the Big Band Drummer category—including 1990

ANTON FIG

Versatile drummer with The World's Most Dangerous Band, Ace Frehley, and many others

JONATHAN MOVER

Dynamic drummer with Joe Satriani, Alice Cooper, and GTR

The remaining artists scheduled to appear at this year's Festival will be announced in the September MD, and will include more of contemporary drumming's premier performers. We invite you to be among the hundreds of drummers who will enjoy the opportunity to listen, learn, and appreciate the talents of these fine artists.

Seating is limited, and ticket orders must be handled on a first-come, first-served basis, so *send your order today!* Please use the form below to order your tickets, and note that your order must be postmarked *no later than August 10, 1990*. Tickets will be accompanied by a flyer giving directions and transportation information.

Saturday, September 8 and Sunday, September 9, 1990,
Memorial Auditorium, Montclair State College, Upper Montclair, New Jersey
(Located within convenient traveling distance by public or private transportation from
anywhere in the New York City/North New Jersey area)

Doors open 12:30 P.M.—Show begins 1:00 P.M.

(New Jersey weather can be fickle, and every Festival has been touched by rain. We suggest you come prepared.)

Attention long-distance travelers!

Discount air fares are available for Festival attendees through Continental Airlines. For reservations, call Continental at 1-800-468-7022 (and give group I.D. #EZ9P47). For hotel accommodations at discount rates (or additional airline information), contact MD's official Festival Weekend '90 travel agency, Travel Ventures, at (201) 239-8900 (collect).

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Sabian 16" AA Bright Crash



Photo by Scott G. Biersstock

The press release that introduced this new Sabian model began by saying, "When it comes to crash cymbals, the need for more cutting and powerful sounds generally has meant using models of heavier weight (i.e. Rock Crash)...until now. With the 16" AA Bright Crash, Sabian has combined a higher profile and larger rock-size bell in a comparatively light (thin-medium thin) cymbal to create an exciting and versatile new model that delivers it all: power, cut, and resonance; a full bright crash sound without added weight."

That's quite a claim. In order to see if the AA Bright Crash lives up to the claims made for it, I put a sample group consisting of two standard-finish and two *Brilliant* crashes through a series of tests in both low- and high-volume playing applications, as well as matching them up against a few other, garden-variety Sabian 16" AA crashes (and an 18", too, just for perspective). Here are the results of my tests.

The model is designed to give more power and cut than comparable 16" cymbals, due to the design features of the larger

bell and higher profile. This it does, quite admirably. I found that I could use the Bright Crash as my "loud crash" quite nicely in low-volume situations where I might otherwise go to a 17" or 18" medium-thin crash—but have to hold back. There's something very satisfying about being able to give a full wallop to a cymbal and have it speak out just enough—but not too much. In moderately high-volume situations (such as the second or third sets with my rock band) I liked the Bright Crash as a punctuation cymbal. It had the immediate explosive power of an 18" crash, but not as much sustain (which makes perfect sense, since it doesn't have as much metal to continue vibrating). And when the band got very loud, I was able to use the Bright Crash as a quick-figure crash—leading into more sustained crashes from larger cymbals—without the sacrifice in balance of volume or tonality that can happen when you play a lighter crash or splash in this situation.

If there is any negative aspect of this cymbal, it might be in the sensitivity department. Even though the Bright Crash is not particularly heavy, I found that it did not respond to a light stick attack quite as quickly as did a standard medium-thin 16" AA crash. It needed just a bit more power behind the stroke to get it moving. However, the resulting sound was *much* more musical than that of a heavier Rock Crash of the same size when struck with the same impact. So the Bright Crash sort of "falls in the crack" between a standard thin to medium-thin crash and a heavier rock crash—with all the positive advantages going to the Bright Crash, in terms of versatility. It's a very musical and useful cymbal, and I can see it fitting into the setups of a wide variety of drummers. The suggested retail price for the cymbal is \$150.00, in either standard or *Brilliant* finish.

—Rick Van Horn

Ludwig

There's no small irony in the fact that Ludwig has only recently entered into the "piccolo wars." After all, while it seems as though every drum company on the face of the earth has introduced a piccolo model within the last three years or so, Ludwig had a 13" piccolo drum in its catalog "way back when." That drum was discontinued when larger, deeper drums became the norm.

But now, Ludwig's piccolo is back. I got to try three versions: the maple and polished bronze models that have appeared in recent ads, and a hammered bronze model that hasn't been in any ads as of press time, but which Ludwig intends to add to the line.

General Characteristics

To save time, let me give you some characteristics that were present in each drum. All three came fitted with Ludwig's *Ensemble* medium coated batter head and *Resonant* extra-thin clear snare head. Each drum had Ludwig's 12-strand set of snares and a simple, no-nonsense strainer free of unnecessary gimmickry. The overall look is very clean, simple, and attractive. The hammered bronze is the most striking, due to the color and texture combination. The five-ply maple shell has a pleasing natural finish, and the polished bronze has a very sleek appearance.

I found the simplicity of the strainer mechanism quite appealing. Adjusting the snares was very easy, and in long-range terms the simplicity of design means that there is less to break under normal wear and tear. All three drums were very sensitive to the touch as well as to tuning. There is also no doubt that their size and weight are advantages when schlepping to and from the gig. I easily carried all three drums with virtually no additional effort. I carried one in my trap case, one in my cymbal bag, and one tucked under my arm.

All three drums were high-pitched, with crisp, dry tonal qualities and a very slight ring that was never a problem. They instantly command one's attention, due to their uncommonly small size (3x13). I believe it is the small size that contributes most to the tight, contained sound common to all three drums. Rimshots were surprisingly loud, considering the overall volume of the drums; cross-stick notes were exceptionally clear and crisp (excellent for C&W ballads with the snares on or Latin patterns with the snares off).

Piccolo Snare Drums

Sound

As a general rule, I like my drum sound a bit on the high side, so for comparison purposes I lined up all three drums and cranked them up. With the snares off, I tried to tune them as alike as possible, which was surprisingly difficult—although I mean that in a positive way. All three drums were so sensitive that even a small turn of the lugs produced a noticeable effect.

When I had the drums tuned to my satisfaction, I played some funk. I liked the way the ghost notes blended with my hi-hat, due to the overall dryness of the drums. The bronze and hammered bronze drums gave especially sharp rimshots; I preferred the maple snare—whose rimshot was sharp but not too sharp—in this situation.

I repeated this same experiment two more times, lowering the tuning of each drum approximately 3/8 turn each time, and got similar results. On a lark, I lowered the bronze and hammered bronze drums another 1/4 turn and got a relatively fat, though dry, country/rock sound.

Volume

When I first saw the Ludwig piccolos, I thought to myself, "Why such a small snare drum? How will it balance with the rest of the drumset? Will it project?" Honestly speaking, the answer to the last question would be "perhaps not"—on an especially loud gig (e.g., rock or big band). However, each snare fit the bill perfectly on my club dates. Under those circumstances, I was quite comfortable with the way they projected and balanced with the rest of the drumset. The relationship between each snare drum versus the rest of my drums allowed for a fine "ensemble" sound.

I started with the maple snare first. The first couple of sets were at a low to moderate volume, and the drum sounded great. The tone was crisp and dry and gave an appropriately small sound, perfect for this volume. The brush sound was impeccable and the perfect volume for ballads. When playing with sticks, however, the rimshots were surprisingly loud. I found that when playing with the band at a moderate volume I could surprise myself when I automatically popped a rimshot and the sound jumped out at me unexpectedly. On the

other hand, when playing at louder volumes on the same gig, the volume and clarity of that rimshot were ideal.

I switched snare drums every few tunes and found all three to function in much the same manner. The basic difference was the metal tone of the bronze shells versus the relative warmth of the wood shell.

We did quite a few funk tunes in the last two sets (which were typically louder than the previous ones), and I had no problem there, either. Again, rimshots were loud and penetrating, while ghost notes were crisp and dry and blended well with my hi-hat patterns. My bass player commented favorably on the way the drums cut. Other band members, who had smiled at the size of the snare drums early in the gig, had favorable comments by the end of the evening.

Variations

I found the thin, brassy tone of the hammered bronze shell objectionable, so I decided to do some experimenting. With today's wide selection of drumheads, I knew I could alter the drum's sound. The question was, would it be acceptable? I figured a heavier head would add some depth, so I decided to try a Remo *Emperor*. The results were exactly as I had hoped. The additional weight of the head added a hint of body to the drum's naturally thin tone.

First, I tuned the drum up and got an even more contained sound. I preferred a more mid-range tuning and decided to continue experimenting. I slapped the *Emperor* head on the polished bronze shell, and was very impressed. At the mid-range tuning, the drum performed admirably. It was similar to the maple shell, and at a

lower tuning was almost like a 5 1/2 x 14. The tone was full, tight, dry, and contained.

Conclusions

The new line of piccolo snare drums is completely worthy of the Ludwig name and reputation. The clear, precise tone is impressive, the design is attractive, and the craftsmanship is superb. I liked the dry tone quality in all musical settings—especially at softer volumes. I never felt intimidated by the drum and

never felt a need to hold back. I could play out comfortably and never fear that I was overpowering the band.

The metal shells were just a bit too thin for my taste; I preferred the relative warmth and tone of the maple shell. However, that's a personal judgement that each one of us has to make. I did like the metal shells better after I replaced the original heads. They definitely had more depth without losing any of the favorable qualities of the drum.

My only complaint with all the drums might be the sharpness of the rimshots; however, I view that as an idiosyncrasy far outweighed by the tone, design, and weight advantages.

Acoustically speaking, the piccolos are definitely low- to moderate-volume drums, best suited for club date work and/or cocktail jazz gigs where volume (too much, *not* too little) is a concern. I highly recommend them also to funk players who like a tight, dry sound. (In fact, this premise was asserted by one retailer I spoke to, who said that most piccolo snare drums he sold were purchased by jazz or funk players.) On the other hand, put a microphone on any of these babies, and watch out! Their dry, penetrating clarity will come out on top of just about any style of music I can think of.

Considering the prices for premium snare drums these days, the Ludwig piccolos are priced competitively. The maple drum lists for \$350; the polished bronze sells for \$440; and the hammered bronze for \$490.

-Gil Graham



Photo by Scott G. Blenstock



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Akai XR-10

Widely recognized as a leader in digital sampling technology, Akai recently introduced its contender in the very competitive drum machine market. The XR-10 incorporates high-quality 16-bit P.C.M. samples, in conjunction with a user-friendly interface.

Measuring only 9"x13" in size, this little machine packs a powerful sonic assault. The front panel has two rotary-type dials: one for volume, and another for tempo and data input. Forty-one soft rubber pads are also present, and serve the user in many ways. Nine of these are dedicated "voice pads," while the remaining 32 are multi-functional, serving different writing/editing purposes. Also on the front panel is a complete listing of all 64 internal samples, with their respective voice numbers. (This is not to be confused with their MIDI note number assignments, which are found within the utility mode functions.) Four LED's show you which mode you are currently using, while a 2 x 16-character LCD display is also provided.

The XR-10's back panel is simple and straightforward in design. You are given both MIDI IN and MIDI OUT jacks, stereo, effect, and headphone jacks, DC power input, the on/off switch, and a pair of footswitch jacks. The footswitch capability is a nice touch. This function gives you remote access to control the following: insertion of a fill-in pattern, or the start/stop points of any pattern. Experimentation will give you many added possibilities, especially in live applications.

The XR-10's physical design is clear, concise, and generally well laid out. However, from a user's perspective, I do have one minor point to raise. It would be more convenient if Akai had labeled the front panel as to where each of the rear ports were located. I found myself continually fumbling around with the back panel connections when attempting to change signal and/or MIDI routing, unless I physically got behind the unit to see. A minor irritation, yet one that could have been eliminated by simply labeling where each port is located. There certainly is sufficient space available above the previously mentioned sample/voice listing.

One area in which the XR-10 needs improvement is the documentation within the manual. I may have to eat my words, but I'll bet that a Japanese engineer wrote it, doing his/her best to translate it into meaningful English. Being a well-seasoned programmer, I was able to navigate through

out most of the machine without needing to refer to the manual. However, when I did need it, I found certain issues unclear and confusing. For the less-experienced or novice programmer, this is a source of frustration, and has been a recurrent problem with many previous electronic instruments.

The XR-10 performs like most drum machines on the market; however, it possesses two areas worthy of special attention. While employing a traditional approach to pattern writing, the actual organization and utilization of these patterns is unique and extensive. This will be covered in depth later. The second area, which I believe is the XR-10's strongest feature, is the sounds themselves. They are downright devastating.

The Samples

Akai borrowed all 65 internal voices from their already famous 16-bit sampler, the S1000. Each and every one can be described very simply: *fantastic!*

Included are ten different bass drums ranging in timbre from dry and punchy to a deep thud, and including a gated version with a sharp attack, electronic bass drums, and special-effect versions. Each has its own unique qualities; as a group they will give you a wide enough selection to cover any musical style.

Ten different snare drums are at your disposal, including: a dry marching snare, gated versions, metallic/noise hybrids, a Simmons-type analog, a high-pitched metal snare, and a sample that reminds me very much of a snare included with the Yamaha RX series drum machines. As with the aforementioned bass drums, you are given a very wide range from which to select. Two rim samples are also included: Version 1 is a cross-stick, and version 2 is a powerful, semi-metallic crack.

In the tom-tom department, Akai supplies you with four sets of three drums; each set contains high, medium, and low versions. Set #1 offers pure and natural-sounding acoustic toms, sampled relatively dry, with very little, if any, signal processing added. For straightahead toms, these are excellent. They contain a natural, slight downward pitch bend—characteristic of acoustic toms—with a rich overtone series present. Set #2 possesses a highly processed studio sound, with an aggressive, biting attack. This set was my personal favorite. With set #3 you are given quasi-analog versions, reminiscent of the classic Simmons sound. The toms in set #4 are also

acoustic, but with a sharper, more biting attack than those found with set #1.

Three hi-hat variations are included: closed, semi-closed/open, and open. All sound very crisp, clear, and realistic. Two crash cymbals are also presented, the first a truly bright and cutting crash, the second a China-type. Both samples contain crystal-clear high-end response, letting you experience what 16-bit sampling technology can actually do. The last two cymbal samples are the ride and the choke. Although the choke sample was very impressive, I wasn't particularly impressed with the overall sound of the ride, as it sounded cheap in comparison to the other cymbal samples.

The XR-10 is loaded with percussion samples, including: four congas, two guiros (these are outstanding!), a cabasa, two triangles, a cowbell, a clave, a whistle, two timbales (high and low), two agogo bells (high and low), and a vibraslap (again, outstanding). Also included are handclaps, finger snaps, orchestra hits, electric bass, and "squeaks." For those of you who write rap music, the "squeak" samples are a must-have.

Voice Edit

You say your squeak is weak? No problem—go ahead and tweak that squeak! The XR-10 allows you to edit any voice in a multitude of ways, and store your new edited versions in 32 user locations. There are 13 editing functions in all, which together give you a great deal of flexibility in reshaping any voice to your exact needs. You can also sculpt totally new voices from the original factory presets, thus creating your own personalized signature.

The first of these various edit parameters is simply sound volume; a range of 0 (no output) to 31 (maximum output) is possible. The second and third parameters are coarse- and fine-tuning. Under coarse-tune, you are given just over a two-octave range, measured in 100 cent steps. Fine-tuning a voice is accomplished in 6.25-cent increments, which equal 1/16 of a half step. These two applications give you exceptional control over pitch-stretching a sample, allowing you to slightly de-tune a voice, or create a totally new and different-sounding sample.

Each sample has its stereo pan setting preset from the factory, yet you have complete control as to where it is to reside within your programming. A 31-increment range is provided; 0 is dead center, and 15

Drum Machine



Photo by Scott G. Binstock

steps are given to both the right and left sides in the stereo field. All voices are output from the stereo jacks; however, you do have the option of outputting any voice or combination of voices through the "effect" jack. This extra 1/4" jack allows you to remove voices from the stereo outputs and individually pan/process these samples without affecting the overall mix.

Several control parameters affect the shape of each sample's envelope, thus controlling the sound. "DCA decay" adjusts the actual length of a sample; "DCA hold" allows you to program the sustain before it begins to decay and fade away. "SWEEP decay" actually adjusts two variables: "SWEEP depth" and "SWEEP polarity." These two sub-parameters relate to the changes present in a sample's pitch when played. The "sweep depth" is the actual amount of pitch change, ranging from a very small amount to a wide degree. The "sweep polarity" refers to the direction of this change, either upwards or downwards. Also, any sample may be played backwards by simply using the reverse function.

The last variable in voice edit is velocity feel. This gives each sound a softer and smoother effect upon the initial attack por-

tion of the sample. From a technical standpoint, when this function is assigned, the sample is actually triggered slightly after its true startpoint. This chops off the attack portion of the sample's envelope, thus creating a softer, smoother overall sound. I found this edit parameter to be very useful on particular voices such as bass drums, where you might want to reduce the click-like attack present on many electronically produced sounds. On other voices, such as cymbals, there was no noticeable difference. However, on the tom and percussion samples, there was a considerable increase in each voice's attack.

With all of these editing capabilities at your fingertips, where do you store your edited versions? Any changes made to a sample residing within the factory preset locations will remain there. But as previously mentioned, the XR-10 gives you 32 additional user-programmable locations in which to store your custom edits. Additionally, you can program ten different "drumkits" or voice combinations, and store them into ten pad-banks. So now, after programming both your samples and pad banks, how does one actually go about using them?

Pattern Programming

The XR-10 contains the largest pre-programmed pattern library that I have ever encountered in any drum machine on the market. Supplied are 450 presets divided up into 50 patterns, each with nine variations. You can access any or all of these patterns within your compositions, or you can copy one to a user location and edit it. As with traditional drum-machine programming, you may also start from scratch. The XR-10 gives you 99 user locations, each of which can be up to four measures long.

There are four menus under the Pattern Write mode. Let's take a quick look at each.

Real Time Write. This method of writing allows you to create and/or modify your patterns in real time, by either manually playing the pads or entering data via an external MIDI controller. After selecting "REAL," you have four parameters to set up: Number of bars (up to four measures), Time Signature (any possibility, including odd time signatures), Metronome Setting, and Quantization Setting. Once you have initially set the number of bars and the

time signature for a pattern, you are permanently bound to those settings, unless you opt to erase that pattern and start over from scratch. However, the Metronome and Quantize functions can easily be altered throughout the course of writing any pattern. The actual selection for each of these four parameters is accomplished by using the TEMPO/DATA dial in combination with the appropriate key pads.

A maximum of eight-note polyphony, 300 notes per pattern, and approximately 7,000 notes in total RAM storage are within the XR-10's capabilities. This seems adequate enough for most applications; however, for advanced programming, one may find eight-note polyphony a limitation. I wish Akai had included an accent on the metronome at the beginning of each measure. The "Sound LED" on the front panel blinks at the start of each bar, but the volume of each metronome click stays the same. This small feature (although sometimes very helpful in detailed programming) was somehow omitted. One very nice feature that is included is the possibility of setting the quantize rate to very high (1/48) or simply to "Off." This allows you to write extremely fine timing variances, thus giving you the

continued on page 94

by Andy Newmark

Quintuplet Rock



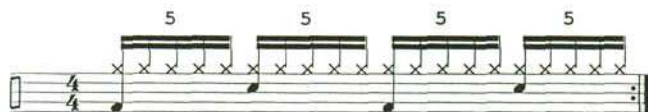
Photo by Doug Vaun

MUSIC KEY



For the past couple of years, I've been working on a groove where the quarter note is subdivided into five 16th notes instead of the usual four. I started practicing it just as an experiment; I wanted to see if, after doing it for a while, it would start to feel as natural as playing ordinary 16th notes. Having done it for a considerable amount of time, I'm convinced that it can feel pretty good, within the context of being slightly "out there."

The first examples are to get the feel of dividing the quarter into five 16ths instead of into four, but keeping the idea that this is a slow 4/4. If you pull out the hi-hat, you will have a basic 4/4 rock beat, which you want to feel at all times. It's not meant to be thought of as 20/16.

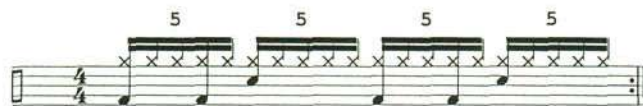
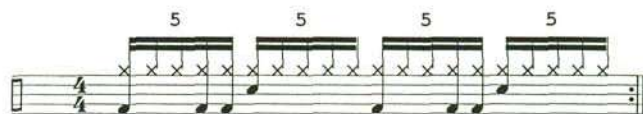
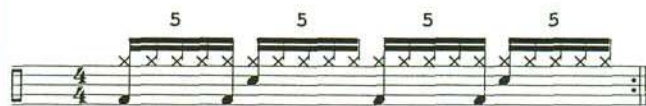
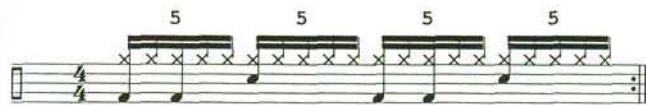


The hi-hat can be played by one hand at a slow tempo, as shown above, or if it's faster, it can be played by alternating hands, with the left hand moving over to the snare drum for the backbeats.

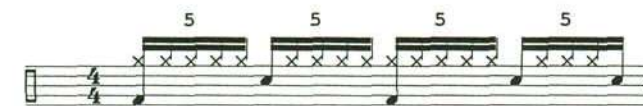
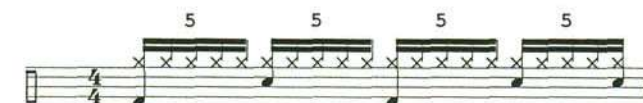
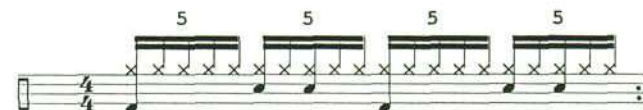


In the next group of exercises, to develop a little bit of freedom within this groove, we'll keep the hi-hat and snare drum the same and play some variations with the bass drum. I derived these beats by taking standard beats that we play in 4/4 when it's four 16ths to the quarter note, and these are sort of translations of that. If you want to play an entire tune in this feel with your band, these bass drum variations make good rhythmic patterns for the bass player to use.

Once you get familiar with these developmental patterns, where the second half of the bar is the same as the first, it would be good to mix and match them. Also, although all of these examples are notated with the snare/hi-hat part from the first example, you should also practice these bass drum variations with the alternating snare/hi-hat pattern.



It is important not to lose sight of the fact that you are playing 4/4 with a big backbeat, without which this could easily become very fusionesque and technical, and sound very awkward. For that reason, there are not many snare drum variations, because you don't want to get too busy and/or lose that backbeat.



One way to stretch out on this and still keep the backbeat is by doing rudimental-type stuff. For example, you can do alternating paradiddles, with the extra note played by the bass drum.



This next exercise also uses the idea of paradiddles, with a strong 1 and 3 on the bass drum and a solid 2 and 4 on the snare. Follow each of those beats with a right-hand (RLRR) paradiddle.



You can make up variations by simply shifting the paradiddle over. If you do start shifting the paradiddle, no matter where you put it, you have to work it out so that there is a big backbeat on 2 and 4. Otherwise, this can get too far out. Again, you need that backbeat to anchor this type of playing.

Obviously, you cannot play this feel over a band if the rest of the band is playing straight 16ths. But if the tempo is fairly quick, you can use this idea for one- or two-beat fills. Unless you have worked it out in advance with the other band members, you have to be careful about doing this at a slow tempo, because they might just think you are rushing. But at a fast tempo, where the rest of the band is working off of the quarter-note pulse, you can throw in a quick five without messing up the other players. That can be useful if you are playing a tempo that is too fast to play subdivisions of six in your fill, but you want to give the impression of more activity.

It's very important to practice these fills with a metronome, because you have to be very careful not to slow down or speed up the pulse. As it is, even if you play it perfectly in the pocket, you run the risk of being indicted for "groove busting." But at least if you keep the quarter-note pulse going consistently and the time doesn't falter, you have the chance of being found "not guilty." (Good luck!)

I'm going to start with a pattern on the third beat of regular 4/4 time. That way, it will end with the big backbeat on the 4, to keep the rock groove happening.



On the last example, the first note should be thought of as a standard backbeat, perhaps with a rimshot. In other words, think of this as a backbeat followed by a four-note fill. On this particular quintuplet, use a LRLRL sticking.



At a fast tempo, you could get by with playing a fill over the third and fourth beats. You should keep four going with the bass drum.

These are just a few examples to get you started subdividing the beat into five. Be sure to interchange all of the ideas in this article, and then come up with your own variations.



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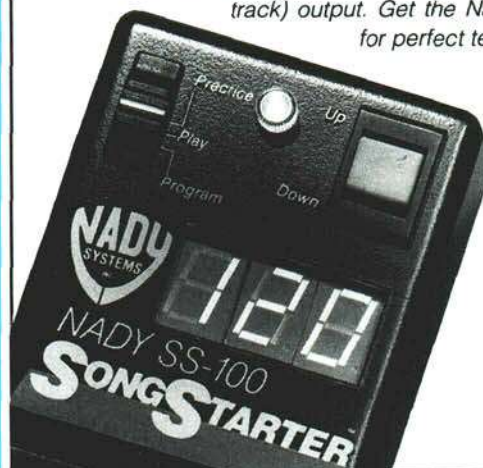
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Understanding Sou

In the previous installments of this series, we've looked at the overall operation of a PA system, and we've examined the mixing board in closer detail. This month we'll focus on what comes immediately after the mixing board: signal processors—also known as "effects."

Signal processing is the area that seems the most intimidating when you hear somebody else talking about it. They chat calmly about chorus, reverb, delay times, and "Could you please put some *moisture* on the vocals?" Nevertheless, it's actually quite simple. The first thing to realize is that signal processing is usually done all in one place for convenience; the result is then mixed back in at the mixing board. The next thing to realize is that most signal processing (or most of the fancy kinds, anyway) is really just different variations of the same procedure.

"Effects" are very common in music today—more so than you probably realize, unless you've worked with them and can recognize them when you hear them. The use of effects is so common, in fact, that music (especially vocals) without effects seems "dry" and lifeless. The next time you hear the singer in the band ask for more "moisture" in his voice, you'll know what he's talking about; he wants more effects (usually echo and/or reverb) added to his voice. Unfortunately, effects are so useful that they're often used to cover up a bad vocalist. Effects cannot make you sound good if you're not already; instead, they'll make it harder for the audience to hear that you're bad.

Figure 7 shows the basic process for many of the most common effects. (I've used "delay" for this example.) The mic' picks up a sound

and passes it to the signal processor. The sound passes cleanly through the processor, but at the same time the machine copies the sound and sends the copy back into the box again. (This is known as "feedback.") The next sound that comes in will come out the other end too, but with a small copy of the first mixed in. The third sound will likewise exit the machine with a little of the second mixed in. The trick is that the copied sound is delayed for a fraction of a second before it's fed back in. The amount of delay and the strength of the feedback determine what kind of effects you get on the sounds. Figure 1 shows the feedback loop for a typical effects device.

This may seem confusing, but it's actually very simple. Everybody knows what an "echo" is: You yell something from a mountaintop, and you hear a faint copy of your voice coming back. If the echo is loud enough, it will produce its own, fainter echo, and so on until it dies out. The same thing happens with a digital delay, set to produce an "echo" effect. Your voice goes in and comes out again; a fainter version is delayed, fed back through the machine,

and comes out separately. *Voila*: Science imitates nature.

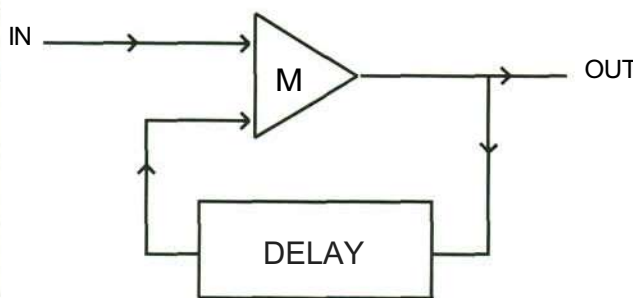
So what about reverb...flange...chorus? Easy: It all depends on delay time. Echo generally has a certain delay to it; a pause of 400 ms (400 thousandths of a second) or so sounds like an echo. The delay can get longer and still be an echo, but for musical purposes anything beyond a second or so is more of a "special" effect than a useful one.

What happens if you take a bunch of echoes from your voice, with different delay times, and add them all together? You get reverb. Reverb at its extreme sounds like you're hearing something that's inside a tunnel. If you think about it for a minute, you'll realize that sound waves inside a tunnel will act unusually; some will come straight at you, some will bounce off a wall first, some will bounce off several walls, etc. The sum total of differently spaced echoes is known as reverb (short for "reverberation"), which is the most common effect used on vocals in music today.

Okay, so what happens if you have echoes with delay times of less than 300 ms?

Depending on the delay, you'll get different effects. A delay time of 1 - 5 ms will give you "flange," 5 - 20 will give you "chorus," and around 80 gives you a "double" effect on the sound. Rather than trying to imagine these sounds, ask your guitarist for a demonstration. Flange and chorus are very common guitar effects, and once you hear them you'll begin to notice them in a lot of popular music. If your band has a digital delay, ask to play around with it a little; you'll be

Figure 1: A typical effects unit. "M" stands for mixer output.



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nd Systems: Part 3

by Spiros A. Psarris

amazed at the weird sounds you can get just by fiddling with delay times on a processed sound.

Well, now we know something about effects. There are a lot more variables involved in getting a good sound besides delay time, but what we've covered here should be enough to give a basic understanding of how it works. Now, when we look at *Figure 2*—which illustrates how signal processors fit into the total PA setup—we find...

...some more signal processing! But simple kinds, now. Many bands put a graphic EQ (similar to the kind you see on stereos nowadays) in the system somewhere, giving them the ability to fine-tune the band's sound. Each slider on a graphic EQ controls a certain frequency range; adjusting a slider will boost or cut the strength of sounds in that range. This helps in boosting the "slap" of the beater on the bass

drum head, for example. Or maybe eliminating some annoying feedback that only pops up at one frequency. Other types of processing you might find are things like noise reduction systems, similar to *Dolby* systems on tape decks, to get rid of that perpetual power hiss that plagues many a band.

One final word on a special type of signal processor known as a "compressor." Music is very dynamic; this means that it's always changing, and its volume level is always changing too. Each time you hit a snare drum, for example, there's a very sharp increase in volume, which dies away in a fraction of a second. This short peak in volume is known as a "transient." Transients limit the volume level that the PA can handle; although most of the music may be at a reasonable volume, these short peaks can be enough to blow the speakers.

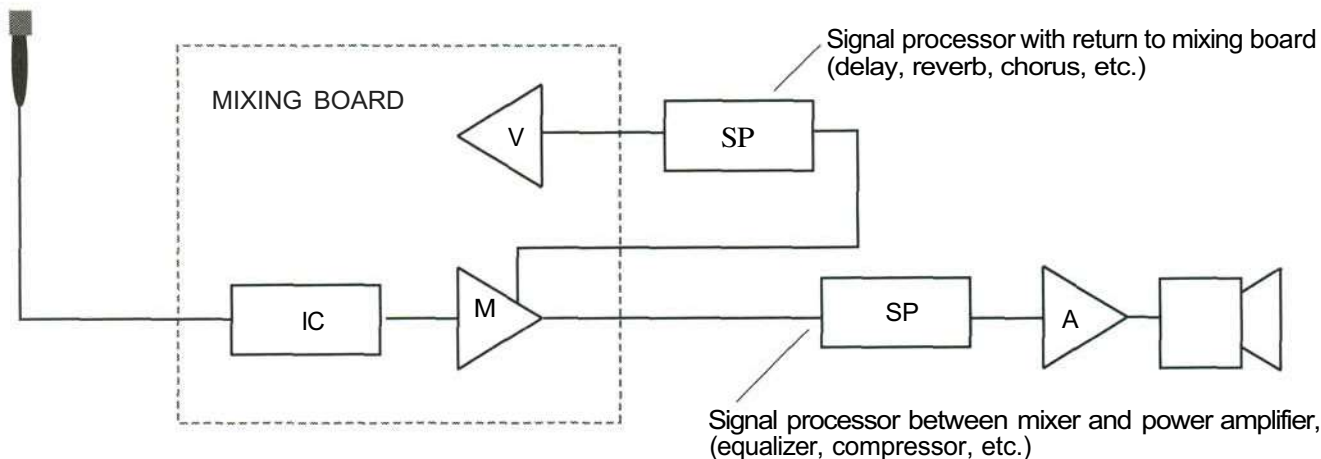
Many professional rock bands use com-

pression during their concerts. Compressors examine the music passing through them, letting most of it go through. However, when they see a transient, they "compress" it to match the rest of the music. (Technically, this is "limiting," not "compressing.") Thus, the overall volume level can be safely raised without fear of damaging your equipment. Unfortunately, many professional rock groups use too much compression; the music starts to sound distorted because its natural dynamics are gone. Unless you plan on playing major arenas, your band probably won't need to use a compressor. A good PA can produce more than enough volume for a typical nightclub gig.

That about covers it for signal processing and effects. Next month will be the last article in this series; in it, we'll focus on power amps, crossovers, and speaker stacks.



Figure 2: A typical PA system. "IC" stands for input control; "V" stands for volume control.



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by Roy Burns

The Snare Drum

The snare drum, more than any other piece of equipment, holds a special fascination for drummers. The traditional grip, still favored by many players, started with the marching snare drum. All other percussion instruments are played with matched grip. But the snare drum is something special, something unique.

Think of our important cultural rituals that would not be the same without the snare drum: marching off to war, the parade that celebrates the end of a war, state funerals of famous leaders, political rallies, half-times of basketball and football games, Fourth-of-July celebrations, and any number of public events.

Yes, the snare drum is special in many ways. The most obvious is that it is used in so many kinds of music. And the drumkit is literally built around the snare drum. Look at how we sit: close to the snare drum, with the rest of the kit strategically placed

according to style and preference. However, the snare drum is in the same place for all of us. *It is in the center.*

The late, great Buddy Rich once said, "The snare drum is the instrument. Anyone can hit a tom-tom." And, as if to prove his point, he would often play an entire solo using just the snare drum and the bass drum. Joe Morello tells the story about a time Buddy was playing in Boston. The entire percussion section of the Boston Symphony showed up to hear and see Buddy perform. As if to acknowledge their presence, he played a ten-minute solo that consisted of one long, closed buzz roll. He played accents, dynamics, double-time figures, and anything else you might imagine—all within that closed roll. The entire percussion section rose to their feet and gave him a standing ovation.

Gene Krupa also had a masterful snare drum roll, and used it extensively in his solos. The great dixieland drummers, such as Baby Dodds and Zutty Singleton, had superb snare drum rolls as well. I worked opposite Zutty for several years in New York. On the last chorus of a song he would play a closed buzz roll with an accent on two and four. It was a great effect.

Art Blakey's roll, which goes from extremely soft to a roar in one or two measures, can lift you right out of your seat. I've seen more than one drummer just shake his head in admiration when Art plays his roll. He has a special way of doing it.

I often ask students at the first or second lesson, "How is your roll?" The usual response is a red face, some embarrassment, and a tentative "Are you sure you want to hear it?" After some work we usually get it happening.

It's been said that a drummer, with a good snare drum roll, can create more of a sense of anticipation and excitement in a few measures than an entire band. Perhaps. All I know is, if you can play the snare drum, it sets you apart from other drummers.

Snare drum technique gives you accu-

racy. Speed is not the point—*control* is! You just can't develop great control by playing any other part of the set. But control on the snare drum *can* improve your set playing. For example, if you develop good snare drum control, it improves your touch on cymbals. If you can hit a snare drum hard, accurately, and with a good sound, you will be able to hit a tom-tom forcefully and get a good sound.

If you want to strengthen your hands, play a closed (buzz) roll in rhythm with accents. Just accent the buzz; do not hit single strokes within the buzz roll. After five minutes of this your hands will feel as though you have been playing for an hour.

If you want to improve your sensitivity and touch, play a very soft closed roll, close to the edge of the drum, for several minutes at a time, several times a day. You will greatly improve your touch.

If you want to improve your endurance, play accented single strokes, at a moderately fast tempo, high off the snare drum, for five minutes without stopping. Or play double strokes, moderately fast, high off the drum, for five minutes or so. The key to these exercises is to play *moderately* fast. Remember, control, power, and sensitivity are the goals, not breakneck speed.


I used to have two of the old Slingerland *Radio King* snare drums. Sad to say, I sold them or traded them in on new snare drums. Today, a refinished *Radio King* snare drum rents for \$200 a day in recording studios. I'm not sad about the rental fee; I just wish that I had held onto those two snare drums. My wife recently gave me some reissues of recordings I made with Benny Goodman's band in the late '50s. When I heard that old *Radio King* snare drum I literally got tears in my eyes. What a sound!

Today, in an effort to re-create, or even improve on those legendary snare drums, most companies, large and small, are concentrating on creating great, specialized snare drums. It's no secret that *all* drum and percussion equipment is expensive today, but some of these snare drums sell for more than an entire first-line drumkit did only 20 years ago. In fact, some very good medium-priced kits *today* cost less than most high-priced specialized snare drums.

Are these snare drums worth the money? I think so. That is, of course, if you are playing a lot, and if you can afford it. I know they are expensive, but a great snare drum is really something special.



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Improving Impro

We've all heard the expression "less is more." However, in the development or improvement of our improvisational skills, *more* can actually be *less*—"more" referring to the number of drums and cymbals we use, and "less" referring to the amount of rhythmic creativity employed. Let's examine this further.

There's certainly nothing wrong with using lots of drums and cymbals. A large kit offers the options of numerous tonal variations and showmanship in a solo, both of which certainly have their place. But a factor that many teachers of jazz drumming have noted is that *more* gear also tends to equate to *less* rhythmic creativity. When we rely on a larger setup in a solo context, it's easy to become so preoccupied with the available options in tone and color (and flash) that we miss the point of creating musical solos that say something *meaningful*. More can certainly add up to less.

Since more drums can sometimes lead to less creativity, it seems obvious that limiting oneself to a lesser number of drums, strictly for the purposes of this exercise, can lead to an improvement in this area. You'll need to limit it to a four-piece kit, plus a ride cymbal and hi-hat. If your existing setup consists of a lot more, simply cut it down to this, or just use what's recommended throughout the following exercises. What you're soon going to find out is just how difficult it is to really be creative when you put a limit on the setup itself.

How To Practice This Exercise

This method uses six basic setup configurations, the first of which is the absolute bare minimum—snare drum only. From here we add components one at a time, until the entire set is being used. The objective is to practice soloing freely for five, ten, or fifteen minutes, using the recommended configuration, until you've completely exhausted your supply of ideas.

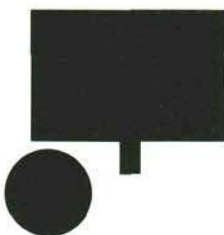
Configuration One: Snare Drum Only



You won't believe how incredibly difficult it can be to create interesting solo ideas

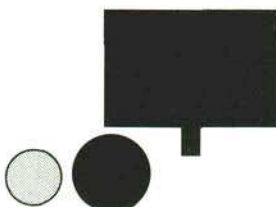
on the snare drum alone. See how long you can continue before you've exhausted the possibilities. Along with rhythmic variation, feel free to explore the tonal characteristics of the drum, and vary the dynamics. You may notice aspects of the snare drum that you never gave much thought to before. Try it.

Configuration Two: Snare Drum/Bass Drum



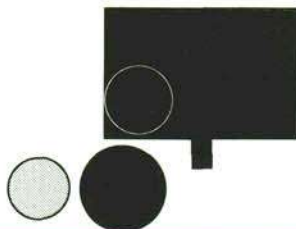
A bit easier, but not by much. The interplay between bass and snare will stir you to create more for a longer period, but the challenge presented by this self-imposed discipline remains substantial. Stay with it for as long as possible before moving on.

Configuration Three: Snare/Bass/Hi-Hat



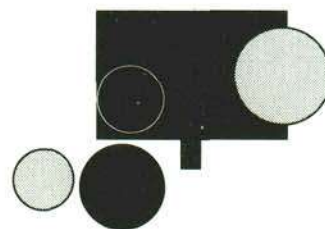
Forcing yourself to be creative for ten to fifteen minutes with just these three components of your kit is still quite a difficult task. Though the added timbre of the hi-hat will probably supply a surge of new ideas and open things up somewhat, don't be surprised if you still find yourself dying to use a tom-tom. *Don't*. It defeats the purpose of the exercise.

Configuration Four: Snare/Bass/Hi-Hat/Small Tom



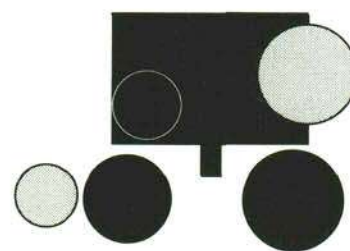
Things should begin to get a bit easier here, since you're increasing the range of possibilities compared to the prior exercises. You may also begin to notice that you're starting to come up with totally fresh ideas. That's often a direct result of the hard work the previous exercises have forced you to do.

Configuration Five: Snare/Bass/Hi-Hat/Small Tom/Ride Cymbal



Things may really begin happening at this point, assuming you've spent enough time on the four prior exercises. The addition of the ride cymbal adds many new possibilities. At this point you may even find you're able to go beyond the ten- to fifteen-minute period without being too repetitive. That means it's working!

Configuration Six: Snare/Bass/Hi-Hat/Small Tom/Ride Cymbal/Large Tom



This is the final installment, though you could continue adding other items one at a time. The addition of the large tom adds still another dimension. But remember, the purpose of this exercise is to *force* you to be rhythmically creative. As the kit size gradually gets back to normal, it's easy to fall back into the trap of playing a lot of drums, but not really saying very much!

Taking It Further...

Start again with Configuration One, but now try using a preset pattern off your drum machine. A samba pattern often works well here, acting as a vamp on which you can build your solo. Work your way up again through all six configurations, progressing

visational Skills

to the next *only* after you've completely exhausted your supply of ideas with each. Though somewhat easier than free soloing, since the drum machine vamp will suggest ideas, this is still an extremely demanding exercise.

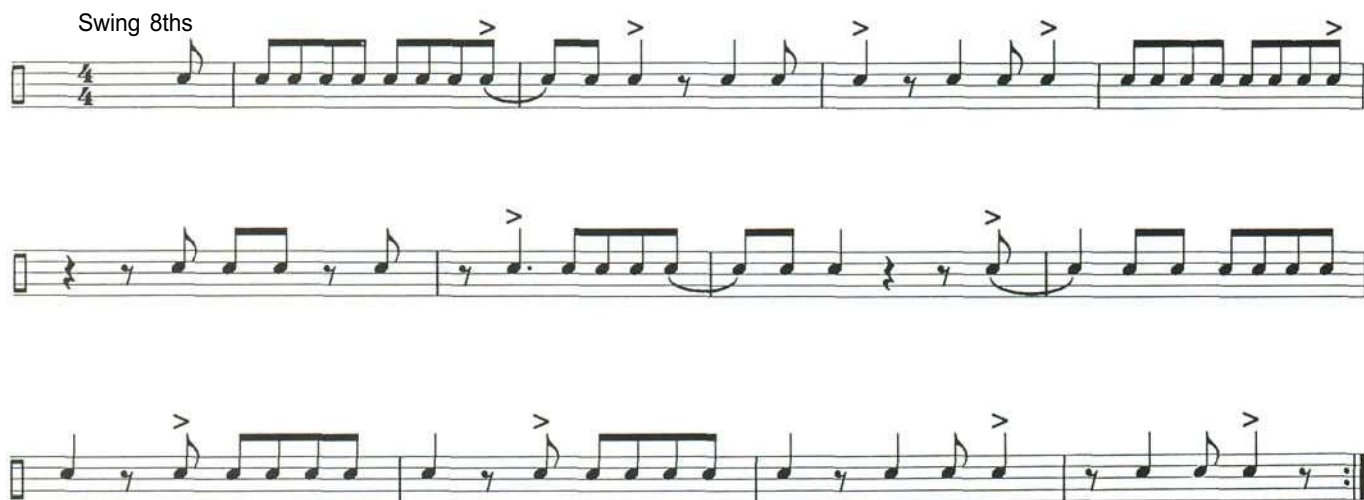
...And Further

Here we combine the discipline of the limited setup concept (you'll move through Configurations 1 - 6 again) with the added feature of soloing *over* a melodic line. This becomes doubly demanding.

Take any tune, or a familiar 12-bar jazz head. One I like to use is Charlie Parker's classic, "Billy's Bounce." Here's the melody line:



Let's drop out the pitches and examine the rhythmic framework:



The objective here is to work off the framework of the tune and create a solo that rhythmically embellishes it, but adheres to the melodic structure. You'll need to continually hear that melody in your head as you improvise over it. See how many 12-bar choruses you can play before you begin to repeat yourself. It's great practice. This approach, plus the limited configuration format you'll use, becomes quite a challenging exercise in creative soloing.

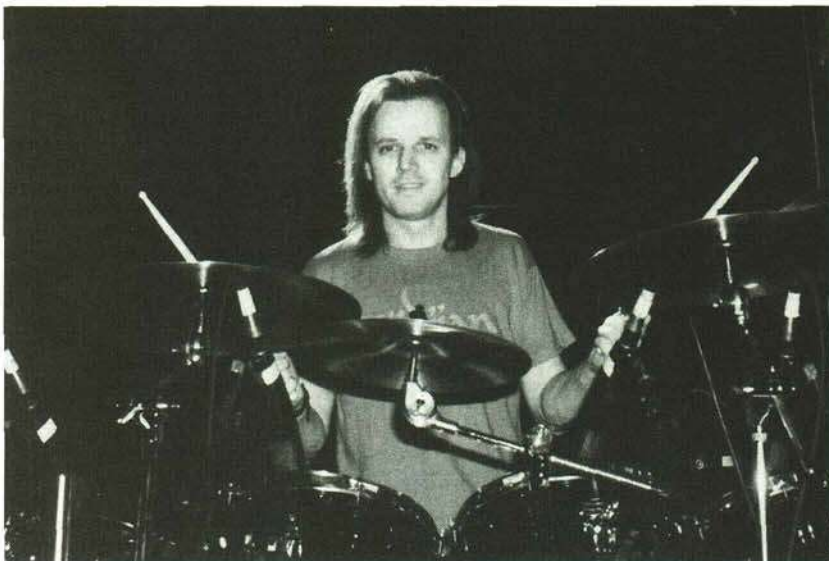
Obviously, none of the concepts presented here are easy. But don't let that stop you from making the effort. The more you work at it, the easier it becomes. You'll gradually see an improvement in your solo work if you stick with the program, and in the process you'll realize that less definitely *can* be more.



Jimmy

Tears For Fears' drummer, Jimmy Copley, sits talking in his hotel room with a pair of drumsticks in his hands. While he talks about his checkered career and the love of his instrument, the sticks are always there—sometimes still, sometimes absently miming on imaginary drums—but always a reminder of the driving force in Jimmy's life. Dedication seems to have been the key. It has seen him through good and bad times: times when he has apparently had the prestige and confidence of a successful rock musician, through to times when he

Photo by Anthony Aquilano



has refused to play in public, and has only had the desire to "woodshed" on his own. A Tama piccolo snare drum with a *Limpet* pad sits on its stand a few feet away. "When I get up in the morning," says Jimmy, "I want to loosen up immediately. I want to feel that I can still do it; that makes me feel good. I'm one of these people who has to constantly work hard at it. If I have a layoff, I always come back feeling dissatisfied with my playing. There are people out there who are amazing: They can go for three or four months without touching it, and then come back to the kit again and sound perfect. Not me, though!"

Jimmy Copley first played a drum when he was five years old. His mother played jazz piano, and young Jimmy would practice at home with her, using a snare drum and a pair of brushes. He was 11 when he got his first kit, but shortly after that he lost interest and stopped playing. He was 16 when he started again. He didn't slowly drift back to the drums, though; he decided that drumming was what he wanted to do *most*. So he settled into a routine of practicing six hours a day—something he still likes to do when he has the opportunity.

The influences of Jimmy's formative years as a drummer included at least one of the greatest feel players and one of the greatest technical players of all time. "I grew up liking Al Jackson, who played with Booker T. & the MGs in Memphis. He was very simple, and that's how I played. I learned to play backbeats by playing along to albums by the MGs and Otis Redding. Then in 1972 I heard the Mahavishnu Orchestra, and Billy Cobham completely turned my

head around. I really started to practice rudiments and get into the technical side of drumming. I was obsessed with that for something like the next five years. Actually, it was also very pleasing for me when I picked up *The Inner Mounting Flame* and saw Billy Cobham playing open-handed on a right-handed kit, with his left hand on the hi-hat and his right hand on the snare drum. That was how I had always played, but some people told me it was wrong. I wanted to run home and tell everybody, 'If that guy's doing it, it must be alright; he's one of the greats!'"

Jimmy's long practice sessions paid off, because within two years he was playing professionally with Jeff Beck. Explaining how this happened, Jimmy says, "My dad had a rehearsal studio in Greenwich [southeast London] that was used by people like Genesis and David Bowie. Among the musicians who used to hang around there were a keyboard player called Andy Clark and a bass player called Steven Amazing. We formed a three-piece band and called it Upp. One day Jeff Beck came by the studio to meet Bowie, and we were rehearsing in the room next door. He was so knocked out with our playing that we were in the studio with him the next day."

Jeff Beck played on both of Upp's albums. Jimmy's first TV appearance was playing "She's A Woman" with Beck on a program called *Five Faces Of The Guitar*. Beck helped Upp to get signed with CBS, and took them on a European tour supporting Beck, Bogert, and Appice. Jimmy talks about his first professional gig—playing in front of 8,000 people in France—and sub-

sequent gigs in America when Upp played support to Jeff's band with Jan Hammer. "I always remember doing long drum solos. This was in the '70s, between '73 and '76, and long guitar and drum solos were 'the thing' in those days. I'm pleased to say that they always went down well; but looking back it seems strange that I did that on my first gig, in front of all those people."

Jimmy's retrospective judgement of his early success with Upp is that "It may have been a case of too much too

soon." Jeff Beck had the foresight to realize how good they were and how much potential they had. It is likely that apart from giving them *their* initial break, his association with Upp helped *him* in moving away from hard rock and towards music with more of a black American influence. However, in some ways Upp were ahead of their time. They were a funk band before that style of music was generally acceptable on a commercial level. As Jimmy puts it, "After two albums, CBS had had enough. We had to get another deal. My dad had a recording studio by that time, and we sat around in there for about 12 months. We produced an album ourselves, scrapped it, and redid it about four times. We became disillusioned with one another. All the time you're out on the road, things are happening and it's buzzing—it's great. But when that stops and you have to get it going all over again.... It was a good band and we had quite a following. We used to play the Marquee [a prestigious London club] about twice a month. Jeff Beck used to come along and sit in with us. Jeff had introduced me to people like Bernard Purdie and Michael Walden; I became friends with Carmine Appice. Then we lost our record deal, and we found ourselves doing these dirty little clubs in the North of England. I couldn't really handle it."

There now began a period in Jimmy's life when he continued to practice drumming, but refused to perform. Both his parents were very supportive. Jimmy would help out in his father's recording studio and club in a non-musical capacity, and for five years he turned down any gig that

Copley

was offered. "I regret that, looking back on it," he says, "because it took me a long time to get back to where I am now. I reckon that if I'd taken some of the opportunities I was offered, I could have gotten my career going again much earlier. But the business problems with Upp had really had a bad effect on me. I thought that the music business was a rip-off, and I didn't want anything to do with it. I think that if I'd been more mature, and I hadn't had so much success so early and so easily, I'd have been able to handle it. It's something that young players ought to look out for. It's a hard business; but the *business* side of it is really nothing to do with the *playing* side of it. It is important to keep these things separate in your mind, and to keep faith. There are always going to be disappointments, but you just have to say, 'It's a business thing, it's nothing to do with my playing,' because if you start to doubt your playing, you start to doubt everything."

The most significant development in the music business at the time Jimmy decided to drop out of it was the sudden explosion of punk music. There is only a one-letter difference between "funk" and "punk," but the difference in philosophy between the two styles was like night and day. As Jimmy puts it, "Suddenly it was unfashionable to be a *player*. And what do you do? You've spent so much of your life learning to play, and that's your first love. Then along comes punk, and it was as if the business had disowned all bands who could *actually play their instruments*, unless they were huge stars already!"

It was an invitation to play in Japan in 1982 that Jimmy found sufficiently tempting to bring him out of his musical seclusion. Within a very short time he found himself doing recordings and tours with some of Japan's major artists: E. Yazawa, Char, and Ann Lewis. It was while he was in Japan that he met his wife, Sachi—an American who was there working as a fashion model. Returning to England in '83, Jimmy felt ready to resume his career. But the profile and credibility he had gained with Upp and the association with Jeff Beck were all but exhausted. So it was a case of having to start afresh. He became part of a band called Mechanical Man, who had two singles released on Arista that were good, but that, as Jimmy says, "nobody ever heard."

Although Mechanical Man was not a successful band, it acted as a springboard for its members. Firstly, Jimmy found that



Photo by Edward Alej

playing with bassist Colin McKenzie sharpened his own technique tremendously. "While I was in Japan, I'd been playing mostly rock 'n' roll. But the way Colin played made me work on developing the sort of musical approach I'd had in the Upp days. When we'd rehearse, he'd be skating all over the bass, and I'd feel out of it. That made me intensify my own practicing." The band included guitarist Doug Boyle, who is now with Robert Plant, and keyboardist Vic Martin, who is now with the Bee Gees. In Jimmy's case, he was heard by Gordon McFarlane and Colin Campsie—who were later to become Giant Steps. He played on the album they did under the name of Quick. Then followed a European tour with Graham Parker. Jimmy found this tour particularly enjoyable, and also helpful for his approach to songs and feel. Meanwhile, McFarlane and Campsie had produced the Go West demo that resulted in that band getting signed. This contact meant that when Tony Beard left Go West, Jimmy Copley was invited to join to do the tour for their second album.

Jimmy's work with Go West—which had been heard by Roland Orzabal—resulted in his being one of a select group of drummers invited to audition for Tears For Fears. "I was nervous," Jimmy says. "I've only auditioned twice in my life: once for Go West, and once for Tears. In both cases, I've been a fan of that particular act and have really wanted the gig. There have been other auditions that I've been invited to, but I didn't go because I didn't particularly like the music. When you're taking on a commitment to tour with a band for nine months or more, you *must* enjoy what you're doing." Jimmy was given two days to learn "Badman's Song" and "Sowing The Seeds Of Love" from what was to be Tears For Fears' new album. He then found himself in the studio running these numbers down with just himself and Oleta Adams,

who was doing keyboards and vocals. Subsequent auditions included playing along with bassist Pino Palladino, trying unprepared material, playing on a strange drumkit, and playing a solo. It was at the fifth audition that Curt Smith joined in on bass. Immediately after that, as Jimmy puts it, "They took me out for a drink, and told me I'd got it."

There followed a busy period of rehearsals, during which Jimmy had to more or less "cop" the styles of the drummers who had played on the *Seeds Of Love* album: Manu Katche,

Simon Phillips, Phil Collins, and Chris Hughes. Surprisingly, record producer Chris Hughes's "Ringo-esque" drumming on the evocative "Sowing The Seeds Of Love" presented Copley's biggest challenge. In fact, it was two months into rehearsal before Roland Orzabal declared himself satisfied with Jimmy's playing on that particular number. According to Jimmy, "Badman's Song," which is much more technically demanding, was actually a breeze for me. I've spent a long time practicing rudiments, I've played Latin stuff, and I've always been a fan of Little Feat and that type of 'southern' feel. I'm not saying that what I do comes out sounding exactly like Manu—no two drummers sound identical—but it is very close. But when we were doing 'Sowing The Seeds Of Love,' Roland actually told me to try to sound like an amateur."

Jimmy Copley favors using acoustic drum sounds as much as possible. He plays a Tama Artstar II kit, with a 22" bass drum, a Bell Brass 6 1/2" snare drum, and six tomtoms on a Power Tower rack. He uses Remo drumheads, his cymbals are all Zildjian, and his sticks are Pro-Mark. The only TFF number on which he uses sampled sounds from the record is the early hit "Shout." There are some Fairlight rhythm tracks and some sequenced sections for which Jimmy uses a Linn 9000 for a click track. In terms of the precision involved in playing with machines, both live and in the studio, Jimmy says that although he has no qualms in this department, he prefers to have the freedom to stretch out on stage. "If you mess up, that time is gone. So what? Some of the greatest players in the world mess up. People like Tony Williams are continually pushing things to their limits. They might mess up, but they get out of it, and *that's* what makes them great. I find it hard to understand people who program drums,

(continued on page 90)

by Greg D'Angelo

Rock Solos



Everybody has different opinions of drum solos. Some people love 'em, some hate 'em. I think most drummers, however, are curious to see what kind of tricks or chops the other guy has developed. So most of us listen, watch, and learn. But just a chops'fest can get boring real quick! Don't get me wrong, chops are great, and technique is important. But you've got to remember, most of the people you're performing for aren't drummers. They might just see the solo as a good chance to get a hot dog—unless you keep it interesting.

One way I like to approach a solo is to treat it as a song. Give the solo a verse, bridge, and chorus of sorts. Offer a framework so that when you play your "chorus" part, it's immediately recognizable to the audience; because they just heard it a minute ago. Just like a good hook makes a song popular, a good "drum hook" can make your solo entertaining, thus keeping the crowd interested.

Besides satisfying the audience, you have to inspire yourself. Playing the same solo night after night can get extremely tedious. That's why I like to leave a section for experimentation, usually the middle section. This is a great time for invention and creativity—to really stretch out and push my playing beyond my ability, so that I'm just over the edge. The key is to stay "loose" and relaxed. You'll find that you'll be playing things you've never played or even thought of before. (So keep that tape recorder going.) It's like working out: If you don't push yourself, you'll never grow. Don't be afraid to make mistakes, because that's how you learn. (Besides, if you do make a mistake, just repeat it, and no one will ever know the difference. *Creative license, dude!*) You'll look forward to this section every night, and it'll put anticipation and spontaneity into your playing—the emotions that change a good performance into a great one.

Creative license aside, there are ways we can cut down the odds of making mis-

takes if we have something going for us to start with. This is where rudiments come in. Rudiments are like the words in a drummer's dictionary. We string rudiments together, as we do with words, to make phrases. A whole bunch of phrases put together can conceivably become a solo.

When I first started playing drums, I absolutely hated the idea of sitting behind a practice pad and playing paradiddles while singing "RIGHT LEFT RIGHT RIGHT LEFT RIGHT LEFT LEFT." It was like algebra to me: When would I ever use this stuff? Well, lo and behold! I started really digging into my Deep Purple and Led Zeppelin records to try to cop the Paice and Bonham licks, and guess what I discovered? Whether they knew it or not, these guys were doing all these different ruffs, ratamacues, and other forms of torture in their licks. So I said to myself, "Self, you should practice that stuff, 'cause it'll make these licks easier to cop, okay?" So I did practice them, and today I use them constantly, even though most of the time it's so subtle, you'd hardly even notice. (It's just like a pinch of bay leaf. "What gives it that interesting flavor, Marge?") They also spearhead a lot of ideas for combinations between hands and feet. Take a paradiddle, for example, and assign your left-hand stroke to your right foot:



becomes:



With 40 rudiments bouncing around, there are a lot of combinations to try. (Some of them sound great, too!) Rudiments can definitely be useful tools in your quest for the

ultimate solo.

In the same breath, I've got to say that there's nothing that gets a crowd going like a simple groove. Once again, remember that most of the people you perform for aren't drummers. Give the audience something that they can clap their hands to. This makes them feel like they're part of what's going on, not just spectators. Grooving is a great way to start a solo; I wouldn't want to play my fastest, most difficult licks in the first five seconds of my piece. By the time I've got everyone's attention, all the cool stuff is said and done! It's just as silly as kicking into a slow ballad with a fast double-bass roll! Besides, when you're grooving, you can throw in different kick and accent ideas that stem from that groove, making a smooth transition into your next part.

The final part to think about is the ending. This is very important for one simple reason: This is the part of the solo that everyone will remember, because it's the last thing they're going to hear. Don't let that get you nervous! Usually when I'm that far into a solo, I'm in my own little world. I'm aware of the audience, but they're way outside; it's almost like my hands are telling my brain what to do. This is where I'll gradually build up to a big climax. Whether I do it by starting some type of roll or riff slowly and increasing the tempo as I go along, or by grooving and making the beat more intricate as I get closer to the end, my solo will peak at this point, and I'll stop and take a bow or kick into the next tune. In either case, at the next possible break, make sure you take your bow; you'll deserve it.

Greg D'Angelo has played with countless musicians in the New York area since the start of his career. A founding member of the group Anthrax, Greg is now a member of the multi-platinum band White Lion.



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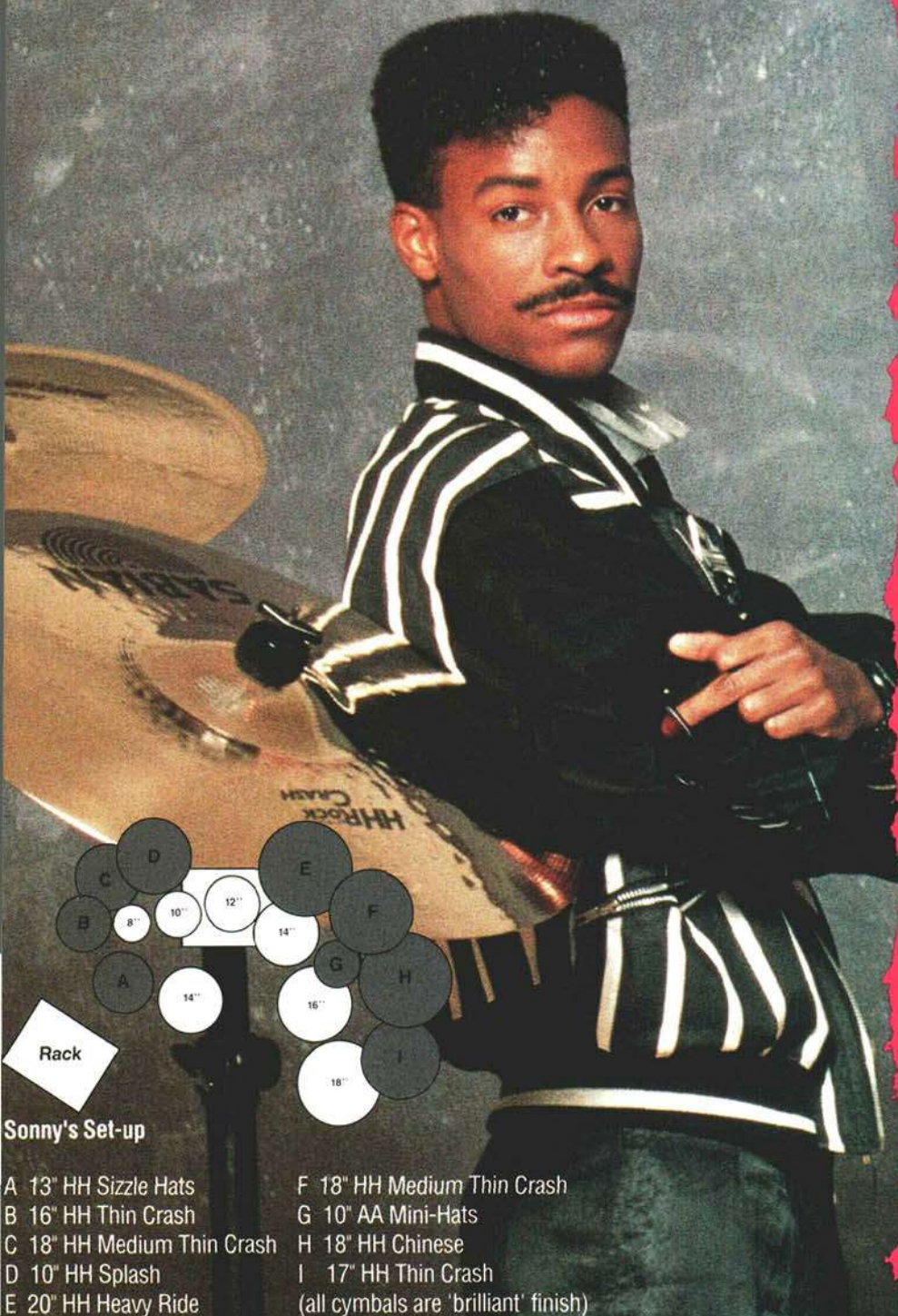
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by Joe Morello

Transcribed by Keith Necessary

Rhythmic Rudimental Progressions: Part 3 Nine-Stroke Rolls



Photo by Rick Mattingly

The purpose of the following exercises, as I discussed in the first two parts of this series, is to be able to play odd roll groupings continuously, using 8th notes, then 8th-note triplets, then 16th notes, then 16th-note triplets, then 32nd notes. Again, the difficult part of this type of exercise is that the accented rolls may or may not line up with the downbeat of the rhythmic figure. Working on these exercises will help develop your ability to hear and play odd groupings over a quarter-note pulse.

The secret to making these combinations work is playing the nine-stroke roll rhythms in nine-bar phrases. Practice the following exercises with a metronome, starting somewhere between 60 and 72 beats per minute. Remember to tap your foot when using a practice pad, or use the bass drum or hi-hat if you are at the drumset. Be patient and play relaxed.

Here are a few suggestions for other ways of playing these exercises:

1. Play all the exercises with brushes. (Playing doubles with brushes is great for developing the muscles and reflexes for your wrists and fingers, and will improve your control with sticks.)
2. Play these exercises on the drumset. Play unaccented notes on the snare drum, accented notes on the toms or on a cymbal/bass drum combination, and four on the hi-hat with your left foot.
3. Play the exercises *without* accents.
4. Then try playing the exercises backwards, starting at the end and working back to the beginning.

If you have any questions regarding this column, you may contact Joe through Modern Drummer.

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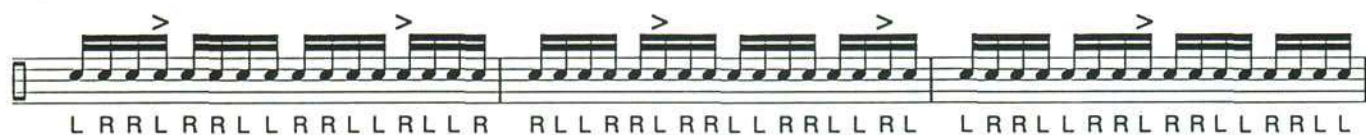
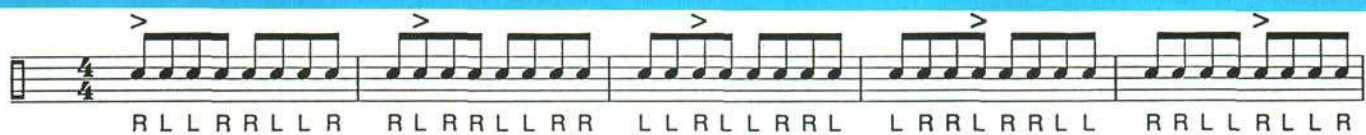
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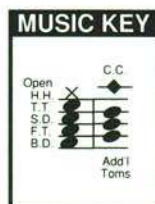
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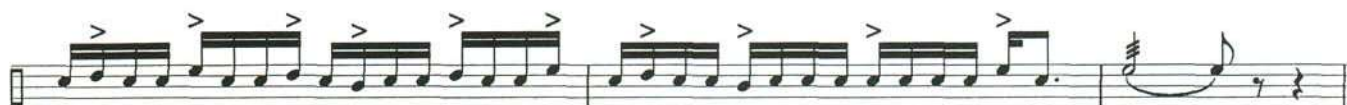


Tony Williams: "Mr. Spock"

This month's *Drum Soloist* features Tony soloing on the tune "Mr. Spock," from his *Believe It* album (Columbia PC-33836, recorded 1975). This album featured Tony's second Lifetime band, with Allan Holdsworth on guitar. This is a great fusion album, and on this particular track Tony plays a driving solo over a repeated riff played by Holdsworth. There are some trademark Tony licks in this solo, including his use of flams on toms, flam taps, interesting rhythmic phrases, and a nice, clean single-stroke roll at the end of the solo. Check it out!



♩ = 152



by Casey Scheuerell

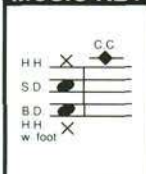
Altering Rhythmic Subdivisions:

$+$, $-$, \times , \div



Photo by Rick Malkin

MUSIC KEY



If you have ever heard a great soloist on drumset, timbales, or tablas, you've experienced the excitement of hearing complex cross-rhythms, permutations, and other rhythmic "tricks." The soloist superimposes new time signatures and phrases, stretching and compressing the time—all the while maintaining where 1 is in the original pulse. Master drummers always understand the relationship between what they are playing and the original beat they are playing from. When they "go for it," they are drawing from years of learning the drumming language.

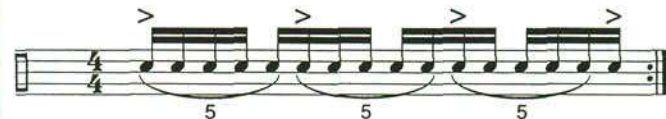
One of the most common questions I am asked is, "How does one go about developing this polyrhythmic type of playing?" As a basis, we must have a thorough understanding of the mathematics comprising our rhythmic system. Luckily, most of the math required is relatively simple in theory. We must learn to add (+), subtract (-), multiply (\times), and divide (\div) rhythm. You don't need to be Einstein, but you do need to be dedicated to understanding the system and committed to making anything drawn from it feel natural and musical. Great drummers never sound contrived or stiff, as musicality and feel are the priorities.

The purpose of this article is to help you understand one of our basic subdivisions in 4/4 time—five-note subgroupings of 16th notes. If you are unfamiliar with this method of playing, I hope this will give you a starting point from which you will want to look further. The following exercises are a study in structural analysis. These are not meant to be licks that you play, although you may find them useful as such. To be an "original" you will have to devise your own orchestrations and adaptations. The effort has to come from you.

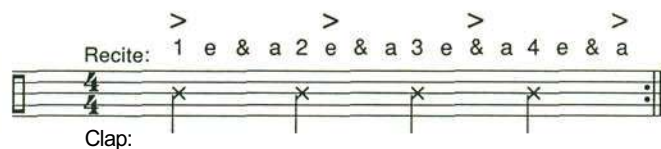
Let's begin by looking at one bar of 16th notes. A common way of playing these 16th notes is to divide them by four, creating four equal subdivisions that contain four 16th notes each ($16 \div 4 = 4$). When we accent the first note of each subdivision, we hear a quarter-note pulse. We will be referring to this quarter-note pulse throughout these exercises. It is our place of origin—like one's home address—and we must know where it is at all times.



An alternative way of dividing those 16th notes is to use the number 5 for our division ($16 \div 5 = 3$, with one note remaining). By accenting the first note of each "subdivision of 5" and placing the remaining note at the end with an accent, we have a phrase that looks like this:

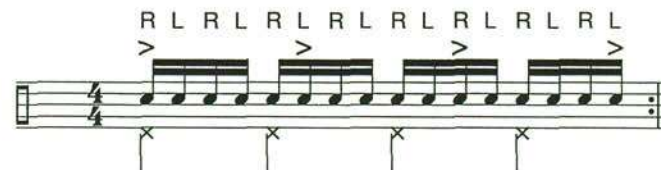


Try counting the structure aloud while clapping your hands on the quarter-note pulse. Be sure to say the accented syllables louder than the rest.



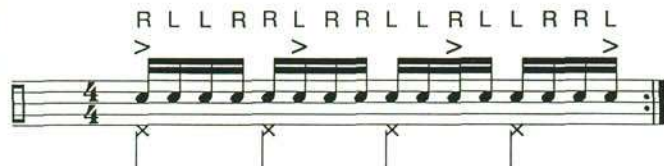
You will notice that the accents shift down one 16th note with each quarter-note beat. First we hit the downbeat of beat 1, then the "e" of 2, the "&" of 3, and the "a" of beat 4.

If you play this slowly on the snare drum using alternate sticking, while playing your hi-hat foot on the quarter-note pulse, you will hear the five-note grouping create a secondary accent scheme that "floats" over the primary pulse. This is the beginning of a polyrhythmic phrase.



In a moment, we will look at a simple way to take the phrase over the bar line, but for now let's look more closely at this very interesting bar.

While the previous example can be orchestrated in a variety of ways, I'd like to show you a little sticking trick Gary Chaffee once showed me. Most of you are familiar with the traditional five-stroke roll sticking of RLLRL or LLRRL. Let's just turn the sticking around, putting the single note first followed by two sets of doubles (RLLRR or LLRLL). Now we simply "plug in" this sticking into our 5 5 5 1 subgrouping. We still have one note remaining—the last 16th note. Let's put that in the left hand, which conveniently takes us back to the top of the pattern for the repetition of the bar.



By changing our sticking we have greatly enhanced our performance possibilities. Our double notes can become ghost notes, and our single notes can be easily accented on various sound sources, emphasizing the beginning of each subgroup.

When this becomes playable and comfortable for you, the fun part begins—orchestration, which is where creative thinking comes into the picture. To help you get started, I'll give you a couple of examples. Begin by using bass drum and cymbal crashes on all the

single notes and playing the ghost notes on snare drum. Keep the hi-hat foot playing the quarter-note pulse.



These groupings are also great for coming up with groove ideas. Here's one I often use: Place your right hand on the hi-hat and left on the snare drum. Play the bass drum in unison with the right hand accents. I've also added a bass drum note on the "a" of 1 to help establish a "pocket" of time.



Finally, the over-the-bar example I spoke of earlier: It isn't necessary to play the leftover single notes at the end of the bar. Our phrases can be played as follows:

A. 5 5 5 1 (original)



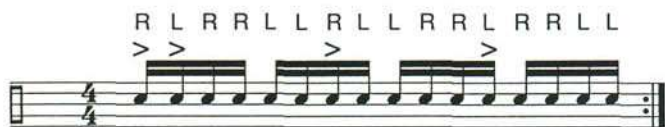
B. 5 5 1 5



C. 5 1 5 5



D. 1 5 5 5

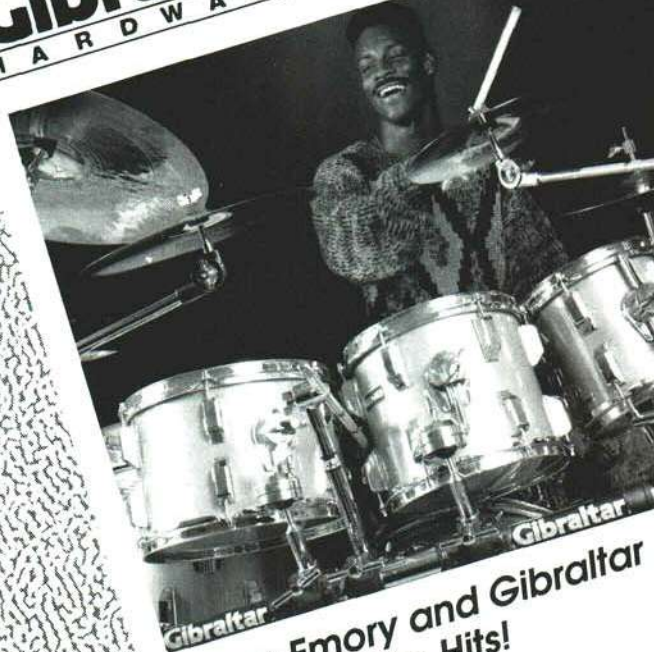


After learning each line individually, try playing phrases A through D as four consecutive bars. You will hear phrases that don't sound like they are starting on the downbeat of each bar. In fact, by playing all four bars consecutively, you can now play 11's, because beginning on the "e" of beat 2 in A through the downbeat of D, the phrase reads 5 5 1, 5 5 1, 5 5 1, 5 5 1. Lo and behold, four groups of 11 notes each. This might be easier than you thought.

Hopefully you are still with me and have enjoyed this rhythmic study. Continue experimenting on your own, applying your own orchestrations to the basic structures I showed you. Being good at polyrhythmic playing is an exercise in problem-solving. There is more than one way to play in 4/4 time; the "tricks" are in the not-so-obvious ways.



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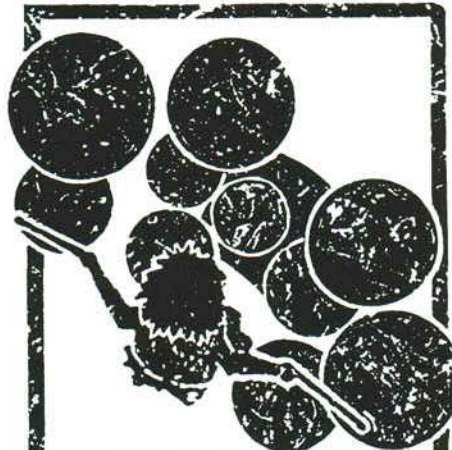


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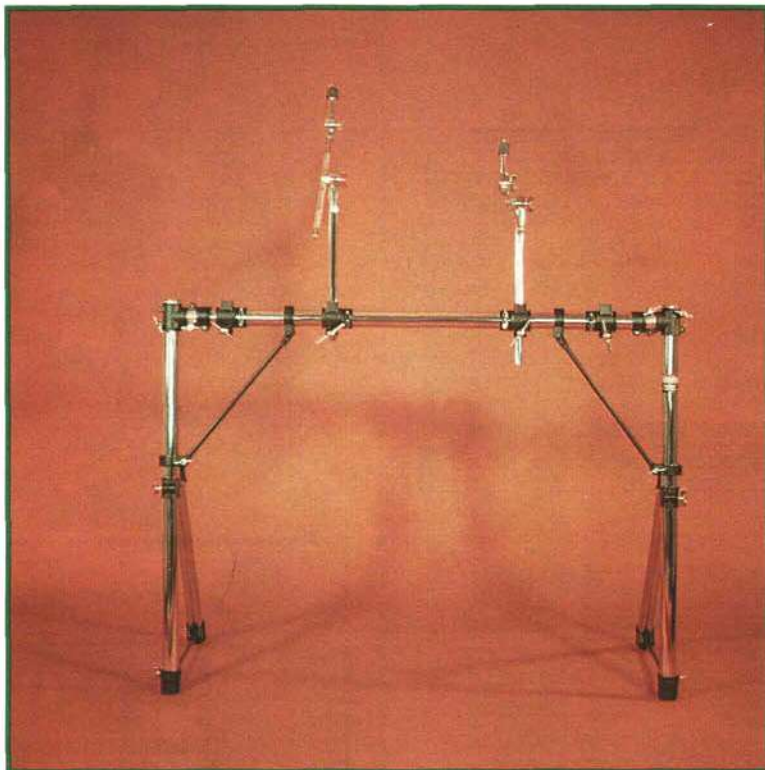
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went. Philip heard a tape Ronnie had with me on it. In the meantime, I had been living here in L.A., and Maurice had heard about me from Joe Sample. This was the Lord working, because I had not met or talked to either Maurice White or Philip before, and they just picked me. There was no formal audition, nothing. I was out on the road with Sanborn and I called home to get my messages from my roommate at the time, and he said, "Philip Bailey just called you." "What?" Then my heart started racing. "What could this be about?" I got his number, called him right back, and he said he called because he and Maurice decided to put the Fire back together, and they wanted to know if I'd be interested in doing the gig. I said, "Interested in doing the gig? Are you crazy? Of course I would!" He told me they were starting rehearsals in August, and here I was on the road with Sanborn, and like I said earlier, I have to honor my commitments. I said, "Man, that's going to pose a problem for me." He said, "Let me call you back," and as soon as I hung up the phone, I got on my knees and started praying. He called me back in ten minutes and said he called Maurice, and they wouldn't start rehearsing until the end of August. So that's how that happened. The first day of rehearsals, I had the gig. Now, not only are we co-workers, but they're really good friends of mine and have really added so much to my life.

RF: How so?

SE: Just on a very spiritual level. Maurice and Philip are both like older brothers to me. They have been out there for a long time. They're superstars, and they have experienced and learned stuff that I have yet to experience and learn. But by being with them, I get the benefit of knowing about things—just wisdom and knowledge and how to make things work, what not to do, what to do, when to do it, and how to do it.

RF: What do they require of you musically?

SE: First and foremost, I am required to be a professional. When you're dealing with a production of 70 to 100 people on the road, there's no room for anybody to be anything less than professional. That means being on time in all respects, from getting up in the morning, to checking out of the hotel and getting on the bus so we can get to the next gig.

Musically, I have to draw from everything I've learned, because we play a lot of different types of things. When we tour in Europe, we're a little more musically expressive as far as stretching songs, opening up sections, and playing them like they were jazz tunes, because it seems that the European audiences really appreciate that a lot more than American audiences. By the same token, when we play in the states, I'm required to make people dance and groove, so it balances itself out. I'm required to be personable, and I'm required to tolerate the other 11 musicians who are on the road with me.

PRACTICE CORNER

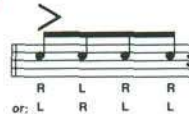
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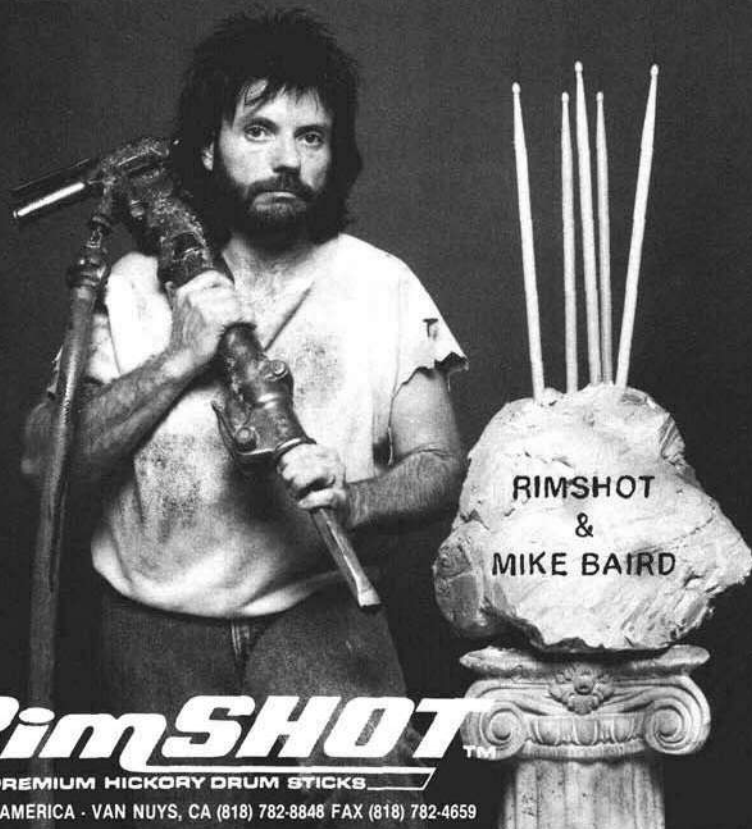
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RF: That's a big family to live with.

SE: Right, and for a year, a year and a half. You have to learn to laugh. We have a lot of fun with that band, and it's helped me, because after you spend that much time on the road, even if you're out by yourself, you're crabby and ready to go home, so you have to make the environment pleasant for one another.

RF: Can you give us an idea of what is required of you live with Earth, Wind & Fire?

SE: This show requires me to be in tip-top shape physically. We play two hours non-stop, and my solo happens way down in the set, so I have to be ready to handle it when it comes around. There are pyro cues I have to look for, and the magic stuff that we do has to be timed perfectly. The horn accents have to be very accurate, because the Earth, Wind & Fire horns are famous for having ridiculous accents and horn lines in the songs.

RF: Since there's no other musical director, how do you command 11 other people?

SE: You have to be solid as a rock. As a drummer, playing with 11 other people, you can't play whatever you want to play whenever you get ready to play it. You have to find your holes. After playing with the band for a long time, you start to feel everybody else and you learn where you can inject your own ideas and when you have to play to the map, so to speak. The time is really the responsibility of the whole band, but people always tend to point the finger at the drummer.

RF: With so many people, do you have to kick them in the butt a little?

SE: Yes. And sometimes we come out of the starting gate so hard and strong that we have to go, "Whoa, let's not blow it all in two or three songs." I remember nights in Paris where it was sold out and it was the loudest gig we had ever done. As soon as the lights went out, the people went nuts. It was so loud on stage, we couldn't even hear our monitor system. The crowd noise was drowning the band out.

RF: What do you keep in your monitor mix?

SE: My monitor mix consists of basically the whole band, but insofar as the levels and the importance of things, it's me and Verdeen—the drums and bass—and then I always keep Maurice and Philip, the two lead vocals, about the same level as the bass and drums. Then I build in the keyboards, and then the horns, and then the background vocals.

RF: How was the material on their most recent album, *Heritage*, presented to you?

SE: When I went into the studio on the day I tracked, they said, "Okay, this is what we want you to do." I had gotten real busy in my playing again. I had gone back out with Sanborn and had been doing a lot of recording in New York with Nile Rodgers, including the new Chic album. On *Heritage*, though, I had to come in and just do it—boom. We were really trying to use

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the sounds of today. Some of the keyboard stuff is sequenced.

RF: Is there a lot of sampling and triggering?

SE: Yes, but it's still the Fire, because you put the classic Maurice White/Philip Bailey vocal arrangements on it, and also, the whole album is not all technoed out. There are some really pretty ballads, too, that I really enjoyed playing on, and that sound like classic Earth, Wind & Fire. I really admire Maurice for being able to reach another generation of kids. I was fortunate because I was growing up at the time when they were the hottest, so I really appreciate

the playing aspect and musicianship of those guys.

RF: When you perform live with the band, are you using any machinery or gadgetry?

SE: I do use samples, but I'm still playing it. I like to use the Dynacord *ADD-one*. Sometimes in my solos or on, say, "System Of Survival," I'll program some of the percussion and play along with it, which is fun for me.

RF: What are your favorite songs to play live?

SE: "Serpentine Fire," because the percussion part on the original recording is a

real Afro-Cuban type groove that I love. And the horns are doing this real ridiculous thing. I also like doing "Magic Mind" because it's driving funk. I like playing "Getaway," which is the song I did my solo in. Maurice had written a thing to lead me into my solo, and the band was playing these riffs, and I was playing all over it. That was really exciting because it kind of took me back to my big band days, when I could play all over it. After playing a groove all night, that's really fun to be able to go out like that. I enjoy the whole show, though. Earth, Wind & Fire meant so much before I was a part of it that I enjoy every moment of every song.

RF: You've been doing quite a lot of session work of late. Tell us a little bit about working with the B-52's, Chic, and Steve Perry.

SE: The B-52's and the Chic sessions were both produced by Nile Rodgers in New York.

RF: The B-52's wouldn't be something one would expect you to play on.

SE: Right, but I try to prepare myself to play different types of music. I listen to that kind of music, so it wasn't very foreign to me. Of course, working with Nile, the sessions kind of took on a funk feel anyway, because his background in funk is so strong from the early Chic days. All of the tracks I did were live with a full rhythm section. We did three or four takes on each song, and Nile would play guitar in the room with us. We would just work on changing the arrangement for each take, so he could go back later and listen to the arrangement.

RF: Was there a lot of machinery on the sessions?

SE: Yes, added to it later. Instead of playing to a click, though, I played to a percussion pattern that was programmed in a drum machine.

RF: What was the Steve Perry situation like?

SE: I got a call from Steve, and he said he had heard about me and was looking for a drummer. That was right after Journey had been through that ordeal, going through every drummer in the world. I found it funny that he would wind up calling me after all the drummers he had just heard. So I talked to him on the phone, and he said he just wanted to get together to jam some—with no pressure, just to feel the players out. We jammed over at Leeds Rehearsal Studios, and we went over some of the songs he was writing, and the vibe was real cool. Everybody really enjoyed each other, so at the end of the day, he said he wanted me to do the record. He's a drummer, so we had a lot of conversations about how it's been for him in his search for a drummer.

RF: What did you gather that he wanted from a drummer?

SE: He wanted somebody who, first of all, played with a lot of energy, but was musical at the same time. Not necessarily somebody who was bombastic and playing all the fills he could play—he wanted someone

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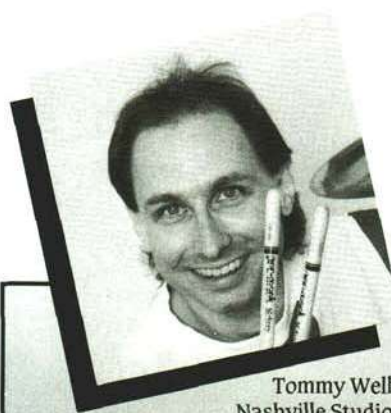
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to make the groove feel like it had a lot of energy in it and that it had a forward edge to it. Steve sings off of the drummer, whereas most vocalists don't sing like that. Where he places his syllables rhythmically depends on how the drummer is playing. One of the things that he didn't like about some of the guys he was listening to when they were going through the Journey thing was that everybody was playing so far back on the beat. If he were to sing on the back of the beat too, it would sound like it was dragging. My natural tendency is to play on top of the beat. He liked that edge.

RF: Jeff Porcaro once said to me that it would be impossible for someone like Sonny Emory or Gerry Brown to do sessions because they couldn't not use their incredible chops. Do the sessions ever lend themselves to frustration?

SE: Well, I wouldn't completely agree with that statement. I think that once you develop chops and technique, it's a discipline to know when to use that stuff and when not to. I know some great session players who have great chops, like Steve Gadd, for instance. When I do sessions, I play according to what the music is asking for. When my phone rings and it's Steve Perry or Maurice White or Nile Rodgers, they are calling me to give them what they want, not what I want to play. That is why I

am working so diligently to have my own musical situation, so I can play like I want to play when I'm in the studio.

RF: Tell us about your own group, Film at 11.

SE: Right now, it's only me and Ronnie Garrett, a bass player. It was a result of the band I mentioned before, RSVP. We decided that with the way music is going today—with everybody using a lot of machinery and basically sounding the same—it would be really refreshing to be in a commercial situation with a band that could play everything from bebop to hip hop. And I mean really authentically play it: to be well-versed musicians, but at the same time be very commercial to 12-year-old kids. Ronnie and I write the songs to the bass and drum parts, and then we hire somebody to do the major keyboard work and other things.

When you work in an Earth, Wind & Fire or David Sanborn situation—nothing against any of those guys—but after a while, you just wonder what kind of future you have. "Will I ever be a major force in the creative part of this?" I can't really make any major decisions in those situations; it's just limited.

RF: When you say you'll be able to play the way you want to play, can you tell me what that means?

SE: If I decide in the middle of a rock 'n' roll tune to swing, I can, and nobody can fire me for it. I'm the boss. That's all I'm saying. I have a great time playing with those guys, and they give me a lot of freedom, but it's not quite the same thing.



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Ray Stevens

Crackin' Up!
I Never Made A Record I Didn't Like
Beside Myself
(MCA)
Ricky Van Shelton
Wild-Eyed Dream
RVS III
(CBS)
Various
Tender Mercies
Soundtrack
(EMI/Liberty)

in three hours. With schedules like that, when you could do as many as four sessions a day, what do you do to stay on top of all the changes being thrown at you?

TW: First, you must be flexible, because you're there to make the producer and the artist happy. Most of the calls I get are from people who know what I do already. In

most situations I get called on to play things that are a little off center. My friends Jerry Kroon, Eddie Bayers, and Larrie Londin get the majority of calls for the mainstream country sessions.

When I came to Nashville in the '70s, I was playing with a pop artist, and then with RPM, which was an experimental rock

group. Because of that I think I get called when people want me to come in and do my thing.

MB: So you get called to be "Tommy Wells"?

TW: I think so, perhaps to a greater extent than some other guys might just to be themselves. I was called for the Ricky Van Shelton records because they thought he wouldn't have such a traditional direction. As it turns out, the traditional stuff that he recorded ended up *being* the direction he took. But originally I'd gotten the call because of some of the things that I had done with Foster & Lloyd, which is quite off-center for country music.

MB: How many studios are there in Nashville that players of your caliber work in?

TW: There are 75 or 80 24-track studios in Nashville, and there are literally hundreds of 16-track and smaller studios here, because Nashville is the music publishing capital of the world. Several artists have their own studios as well.

MB: With so many studios, you must run across some that are the places where hits are made consistently, and then others that have comparable equipment, but that never come close to getting that airplay-quality sound. Why is that?

TW: Obviously a lot of it is the engineer, and the actual playing room itself. Some studios are made on a budget, and some have studio designers come in and make a room to "spec." That's when a room is made to sound great, and if it doesn't, they work on it with a combination of architecture and technology until it does. The people who have the luxury of doing it to "spec" usually have corporate backing or some other source of money, so they can do it right.

Many times it's just luck, though. There's a place called the Bennett House in nearby Franklin, Tennessee that is on the historical register. There is a studio built behind it, and the parlor is a great-sounding drum room. You set up your drums in the front parlor, and they've got video cameras and monitors so that you can see the engineer and he can see you. It's an old pre-Civil War house that just sounds great.

MB: Given the fact that you've done so many sessions, how many records have you played on where people would know your work but not your name?

TW: You know, I'm not real sure. Ricky Van Shelton's album is one of my platinum ones. There are a lot of records I do that I

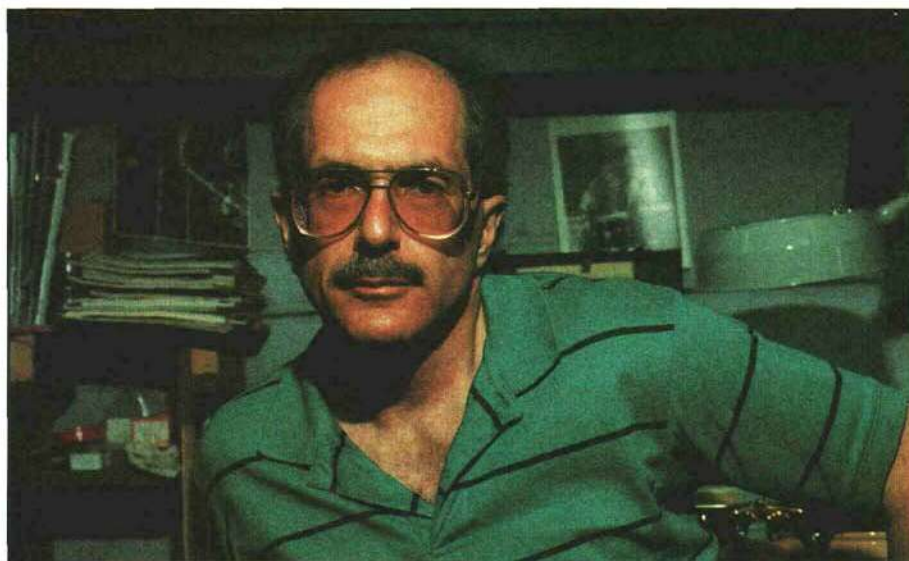


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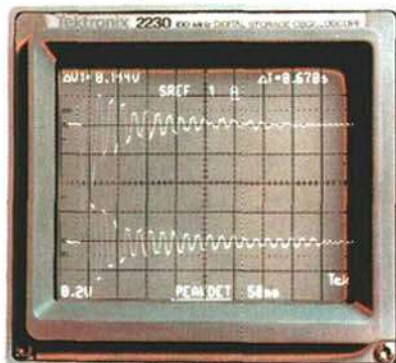
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really don't know what happens to. Sometimes people's records go platinum, and the session players never get notified or receive platinum records. Cold is an easier level to attain [500,000 units sold], but most artists don't give out gold records.

MB: You've played on so many hit records, it seems as if you must have a special "touch." Since you have really completed your job when the drum tracks are done, and you aren't a band member of the group, how does it feel to do the job and not get the credit?

TW: Most of the time you just cut a record, and when it makes it to the Top-10, you really feel good about it. When you do something fun and it does well, it's a good feeling, too. But I've got to admit that when a record is doing well and you're not

getting the recognition, it's natural to be a little disappointed. You wish that someone would say something and give you some credit besides the local press.

MB: What do you think studio players can do about changing their status of anonymity?

TW: You never hear about the guys who are working every day. Session players rarely become well-known to the listening public. Larrie Londin is an exception to that, and is an excellent example, because he's a great drummer, a great personality, and an excellent promotion man, which I mean in the very best sense. He is the one guy from Nashville who has really become well-known in music merchandise circles, because of the clinics and other things he does. Other session players can learn from

him, but it takes that special personality to do what Larrie does.

The guys playing on records every day are different from rockers, in the respect that they don't promote like rockers do and constantly need to. That is so far removed from what I do; it's just a totally different game. You take total satisfaction from good playbacks and sleeping in your own bed every night.

MB: From where you sit, what do you see as being necessary to survive the politics of the music business? How can session players become more aware of that situation to get the gigs, keep getting the gigs, and become known?

TW: Well, I don't do any schmoozing, if that's what you mean. But some of the guys in town carry tapes around and really work at marketing themselves. Sometimes it works and sometimes it doesn't. For the guys who come in from L.A. with their resumes and who are heavy hitters, it seems to work. I don't think that it works for other guys as well, because they don't have those records and credentials to show. I think in general the people who are hiring don't like to listen to audition tapes. Some work might come out of one, but the guys I see say, "I've carried tapes around, but I just haven't gotten anything." The way it was for me is that I came to town and played with Gene Cotton at the end of 1976, and then I got to play on his records because his producer liked the way I played. Gene was also involved with some other artists as a producer and a writer, so I played on some of those sessions, and it started to snowball for me.

MB: At this point in your career, do you spend any time practicing?

TW: Yes. I've got my "room," which is soundproofed, where I can go and not bother anybody. I've got a lot of records of my favorite players down there, so I can play with the records, steal licks, and check out videos. I work out my own stuff by getting an idea from *Stick Control* and spreading it out between my hands and feet. Recently I bought an old cut-out Olatunji record, and I've been taking the overall feel of the African drum things and translating it to the drumset. That's basically what I did on the RPM material when we wrote the second album.

MB: Do you put much emphasis on hand and stick control when you practice?

TW: I think you have to spend a lot of time working on your hands. I've spent quite a bit of time really working on my hands over the last couple of years. When I was younger and doing rudimental drum contests, I had to focus on my hand and stick exercises. In studio work or drumset playing, it's very easy to let hand workouts slide, so I really work on going back and forth between matched and traditional grips. I do play a good amount of technically styled stuff with Jay Patten, the pop saxophone artist I work with a lot, and also with the Prisoners of Love. But in

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studio work I'm not called on to do a lot of double strokes or chops stuff.

MB: When it comes to fills in the studio, have you found that less is more?

TW: When you're making a pop record or a country record, I think less is more. As an accompanist you don't want to detract from what the artist is doing. The song and the melody are the main focus, and you have to be very careful with that. On the other hand, in a jazz or fusion thing, you have more room to fill up, and some of the jingle things I do are like that too.

MB: Is it a requirement to have really incredible chops to work in the studio?

TW: In the country stuff and the rock tunes it's not necessary; playing the music is what you have to do. There are some guys who are great "feel" players and who don't

really have "hands." Sometimes I do get called for things that really require good hands. For some people it's not necessary, but I do get some of those calls because I can play that style. In my opinion the real key is knowing when to use chops and when not to. Even the players who are playing in clubs and really overdoing it know that that's not the way it should be done. They may be practicing all this stuff and wanting to use it, but I think anyone who has played for any period of time knows when it's right and when it's wrong.

MB: If you were asked to give some advice to up & coming players, what would you tell them?

TW: I think setting goals gives you something to shoot for and really work toward. I never had the specific goal of

being a studio player; I just wanted to be in a successful group. As the years went by and the groups sort of fell apart around me, the studio thing just evolved. When that happened, then it became my goal to do a lot of studio work; but it wasn't the original goal. Things change, and you've got to go with the flow.

MB: Do you miss being a band member? Would you like to get back into a group now?

TW: I do enough live playing to keep me happy, and there's no pressure involved. There are enough things happening in that regard that don't interfere with my sessions.

MB: How important do you think a player's equipment is? Do you have to have great gear in order to be a great player?

TW: It can be important. If I'm called to do just part of an album with some other drummer and I have to duplicate sounds, it is important. On the other hand, on a call where that's not the situation, I think you can get the job done with a good set of drums. But if you're splitting the gig with someone, you must be state-of-the-art.

MB: How critical are stands, mounts, and the like?

TW: I think it's critical to have *reliable* equipment, not necessarily the biggest and heaviest stuff. There's nothing worse than a breakdown on the gig. With my live jazz kit I have light stands that are all fairly new, but the important thing is reliability. I also feel that you should have good-sounding heads on your drums, not heads that are played out. It's not necessary to spend a lot of money on an expensive, exotic wood set of drums; that won't help you play better. A good set of drums that will hold tuning is all that you can ask for, because you still have to play them. When it comes to snare drums, mine are all pretty moderately priced, but you can spend a lot of money on really exotic snare drums, which won't necessarily make you sound any better. I think you've got to have a set that sounds good and that's in good shape, if that's how you make your living. I'm not one of these guys who believes you need a Rolls Royce to get the job done. The key is to find something you like; you've got to go with your ears.

Over the years I've gone against the grain, where a lot of players went to the wood shells. I had some kits that were fiberglass, and now the Remo kits I've been playing for four years are synthetic also, and there are other synthetics that sound great, too. Synthetics seem to match up better tonally from drum to drum around the kit.

MB: What other types of equipment do you use?

TW: The big thing that I got into three and a half years ago, with the invention of the Akai S900, was using the sampler instead of a closed-system drum brain with a small number of available sounds. I'm using the sampler with an entire MIDI system. [See *Tommy's Electronics*.]

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I've been playing Remo for a while because the kick and toms have a lot of attack on top, and they're real fat. They also work real well when triggering. I use a lot of different Remo snare drums in all different sizes. In other brands I have a brass shell, a bronze, a *Black Beauty*, an *Aerolite* aluminum snare drum, and other snares made of various materials for different sounds. I carry about 10 snare drums to sessions just about every time, unless I know a certain producer is locked in on certain sounds. In that case I've got a case with three snare drums in it—a 3", a 5", and a 6 1/2" that all have triggers installed on them. All the other snare drums are kept in one separate case.

Obviously you start with the acoustic

snare drum, but if I want to effect the sound, I start triggering samples to enhance the sound. I carry about 200 snare sounds on disc for the sampler, but I'd say I use only 10 of them regularly. It's funny, you can have a lot of sounds, but you find a few that work for you and use them almost exclusively.

On my main studio kit I have everything individually mounted, because having the toms on the same rack gives you too much sympathetic vibration. When you hit one, the others resonate; even with two toms mounted on the bass drum I get less sympathetic vibration than if I have them mounted on a rack. My 10" tom is mounted on the cymbal stand on the left side, and my 12" tom is mounted on the cymbal

stand on the right. This isn't so much for isolation purposes, but so that I can easily pull the bass drum out and put in the Drum Workshop electronic pedal. Often I play the acoustic drums except for the bass drum.

MB: Different sessions require different drum sounds, so tell me how you handle the cymbal situation. Is it as diverse?

TW: I use three different sets of cymbals, but that's changing. I really like the new Paistes and just started getting my set of the signature series. But I have been using a set of 3000s in the studio. All of them are black *Color Sounds* also. The main reason I use the *Color Sounds* is that Jay Patten always stands right in front of the drums, and for some reason the finish on the *Color Sounds* seems to give them a more mellow tone, almost like a Turkish cymbal without the trashy high-end sound. So when I really blast them they don't bother him as much, and they sound really sweet in the overheads.

All my ride cymbals are 18", because I like their cut and the way they set up. The first time I really got hip to 18" rides was when I saw Bernard Purdie play with Jeff Beck in Atlanta 15 years ago; I've been into them ever since.

MB: What kind of tuning do you use on your drums?

TW: My bass drum is tuned just about as loose as it can go without flapping. In the studio I put a packing blanket in it and a weight that the cartage guys carry around—an Atlas mic' stand bottom that I even have a separate case for.

MB: Do you use cartage companies to move your drums to all of your gigs?

TW: Yes. In Nashville almost everybody hires cartage companies to move their gear. They simply carry and set up all of your equipment at the studio or the gig. They don't do any patching of electronic gear or run any lines from triggers to the rack, but they do everything else. Then at the end of your session, you call them on their beeper, and they come and take it to the next session or back to the storage room. The storage room is where I keep all of my gear. I have a carpet in front of my shelves, where I tune, do repairs, and work on my electronics. The cartage company has rehearsal rooms also.

Getting back to tuning, the snare drums get tuned in every imaginable way, but in general I tune the shallower ones high, the medium ones in the middle, and the largest snares the loosest. Obviously you can tune the deeper drums higher and the smaller drums lower, but when a producer asks me for a high-pitched sound, I pull out a piccolo. There's something visual about the size of the drums. The same thing applies when I pull out a 6 1/2" drum, which I use for ballads. They're thinking, "Yeah, this will be a deep-sounding drum." I've got this one 6 1/2" Remo snare drum with an *Emperor* head on it with the dot underneath that I keep tuned real low, and all the musicians and producers call it the

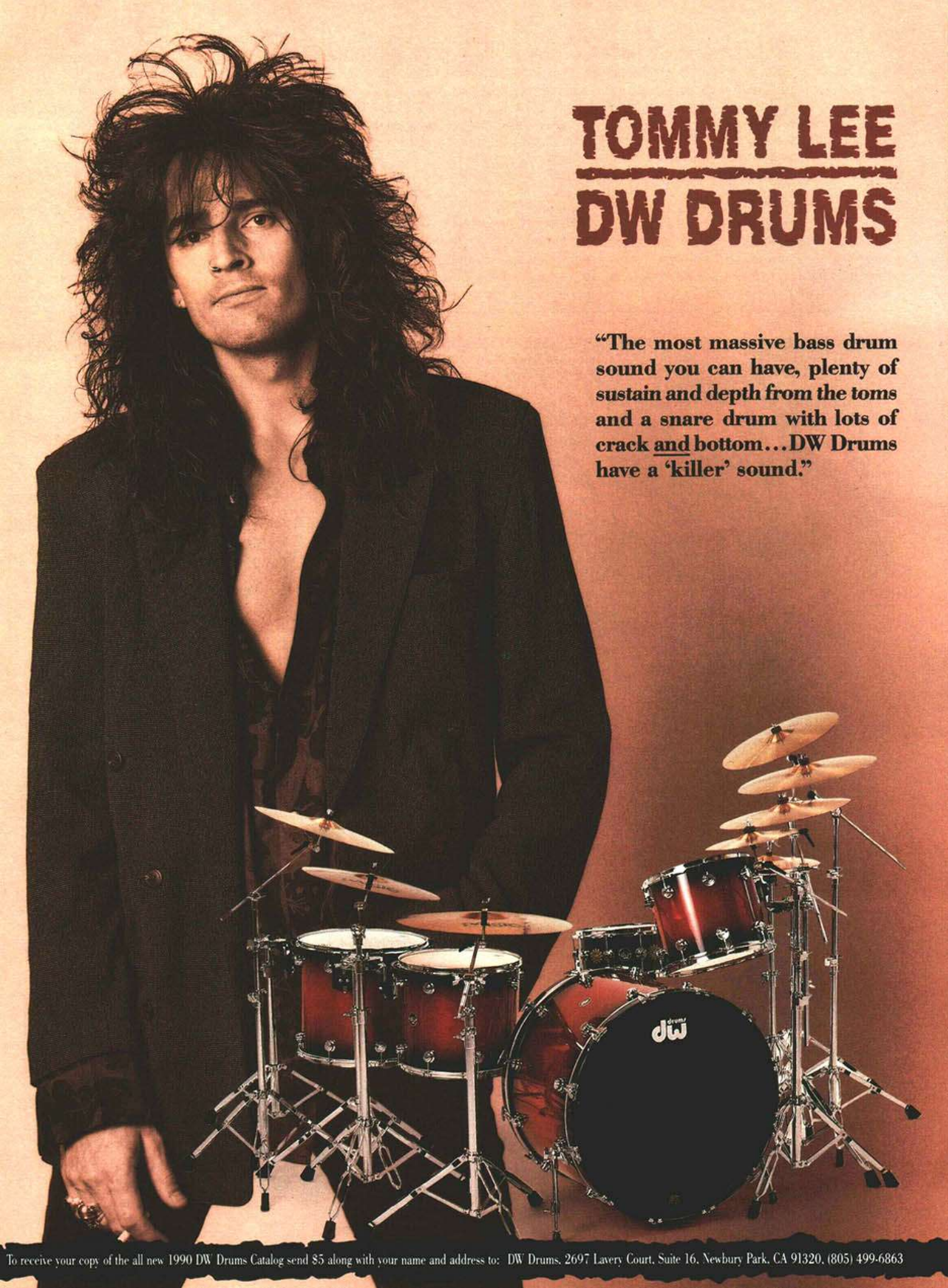
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My toms get tuned to where they resonate with the most natural pitch. I tune the top and bottom heads to the same pitch, and I get them ringing as much as possible with a fundamental tone and as little harmonics as possible. If one head is obviously more live than the other one, then I'll put a little tape on it—not to dampen it, but to match it to the other drums.

Live I tend to tune a little tighter, and I tune the bottom heads up just a bit so that there's some harmonics. If you have toms that are tuned too close together, less than a minor third, then there's vibration

between the drums that shows up on tape and sounds like a wobble in between them. If you have three or four toms that are wobbling against each other it will drive an engineer nuts. So you should tune the toms a minor third apart or even a fourth, then when you go around the toms they're in tune with each other.

MB: From your attitude throughout this interview, it's obvious that you're a very contented guy.

TW: Most of the time, because I get to play my drums. Obviously there are days when you think you should have tried something else. Most of the time, though, I'm really happy about the way things go and the way

I'm playing. Most of the time I'm not playing "chops" stuff; 90% of the time I'm just trying to make a good record. I think it's more than keeping time that's important, it's also adding color and a little personality where someone else might not.

MB: Have your goals changed over time? What are they today?

TW: That's a tough question. When I first started out I just wanted to play the drums. I attended Berklee for a short time and then joined a rock 'n' roll band, one thing lead to another, and now here I am. As long as I can be better each time I sit down behind my drums, I'm headed toward my goal. Goals constantly change, and achieving one goal makes you look for new ones. But every time I do a session or sit down to play I realize that this is what I want to do for as long as I can hold sticks.



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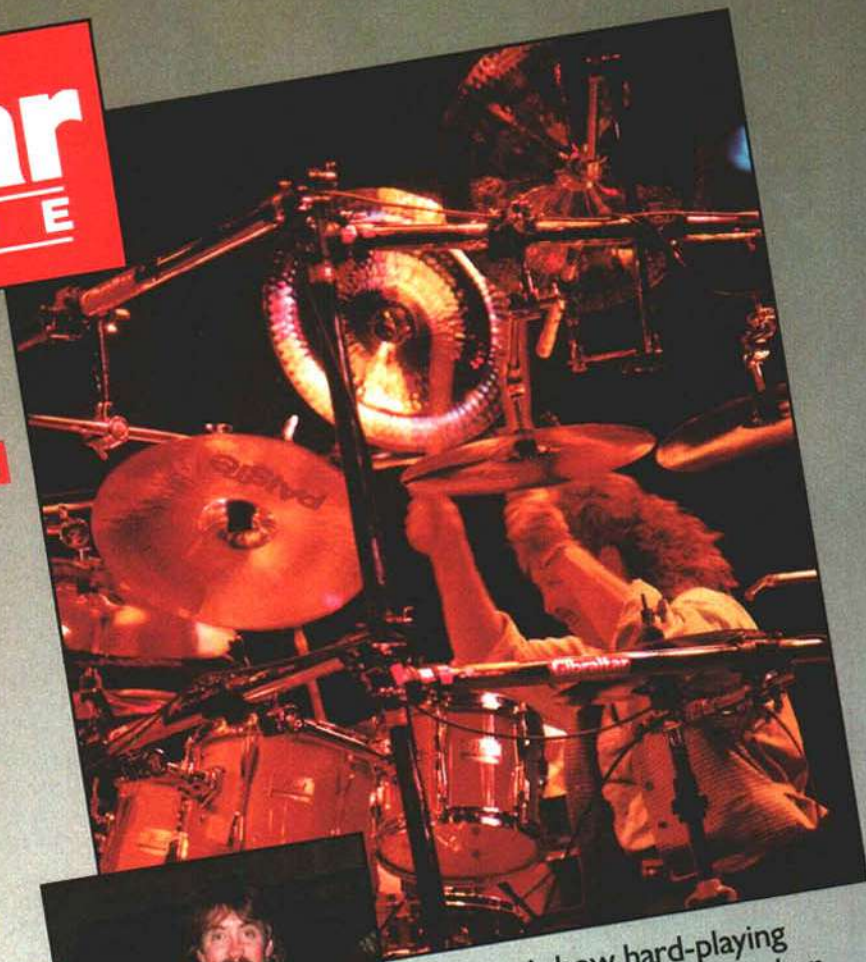
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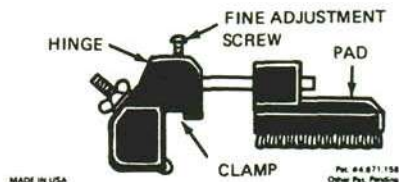
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READERS' PLATFORM continued from page 6

this store—which is a shame, because they have a couple of outlets in the Bay Area and their hours are very convenient. But I feel that they are being very unfair to the interests of drummers. I have made my complaints known to the salespersons at their stores on quite a few occasions, and, while they are always very nice, they don't seem that bothered about it. Their reasoning for this policy was that they were having problems with theft and with people not putting things back in the right places. I hope that it is not because they are on commission and therefore are not interested in any extra work on "small change" sales. I also hope that no other stores adopt this policy. It is up to us drummers to complain and make our needs known. In fairness, it is also up to us to be tidy when looking at these items so as to deter other stores from adopting such a policy.

Even though their prices are good and their hours and location are convenient, I would still rather take my business to a store that allows drummers to pick and choose—whether they are spending five or five hundred dollars. I purchased my last drumkit from this store; I will think twice before buying my next one from them.

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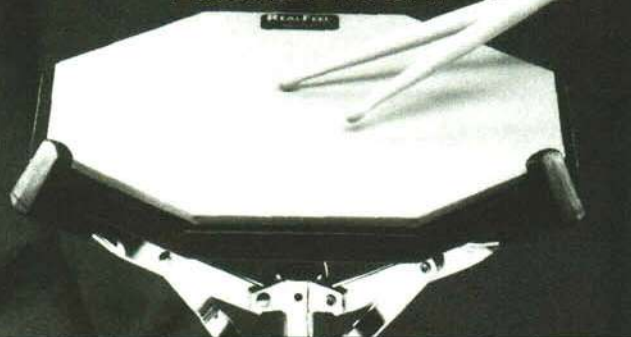


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excellent way to improve your sense of time. Although a traditional metronome is fine, it needn't be your only option. You're quite correct when you surmise that a key-wound or electric metronome that produces only a "click" sound would be drowned out by playing on drums. For that application, a metronome or drum machine that has a headphone jack is recommended. The advantage of a drum machine over a metronome is that the drum machine can be programmed with more musical sounds and with rhythmic patterns other than straight beats. This makes practicing a bit more musical—and enjoyable—and still maintains exact tempo. There are any number of drum machines on the market in a variety of price ranges; check with a local music retailer regarding a model that will suit your purpose. Be certain that it has headphone capability. (Some more expensive electric metronomes also feature headphone jacks. Although they are less musical than drum machines, they are also much less expensive, and may be another option to consider.)

For using a timekeeping device while actually performing, we can offer a few suggestions: The simplest and least expensive method is to employ a metronome that has a blinking light in addition to the sound it produces. You'll want one that can have its sound turned off at your discretion so as not to be audible from the stage. You simply make a note of the correct tempo setting for each song in your

repertoire, set the metronome accordingly before counting off the song, and keep an eye on it while playing. This will give you a constant point of reference for the correct tempo. A slightly more sophisticated version of this method is the Nady SongStarter, an electronic device that can be programmed with the tempos of up to 32 songs. It can give you just the first 16 beats of a song to establish the tempo, or can be set to keep flashing the tempo indefinitely, throughout the song. It offers both its light and a click track output, and is available from Nady Systems, Inc., at 1145 65th Street, Oakland, California, 94608.

A different approach is offered by the Beat Bug, from L.T. Lug Lock. Rather than flashing or clicking a tempo at you for you to follow, the Beat Bug keeps track of the tempo at which you are playing—and any changes in it—and gives you a constant digital readout. In this way, you are the one establishing and controlling the tempo, but you still have a reference source to help you make adjustments if necessary. The Beat Bug sits atop your snare drum rim, clearly visible but out of the way of your playing. It is the best device we know of to help develop solid timekeeping, settle arguments regarding tempos, and still keep the maintenance of proper tempo completely the responsibility of the drummer. Contact L.T. Lug Lock, P.O. Box 204, Tonawanda, New York 14151, for further information.



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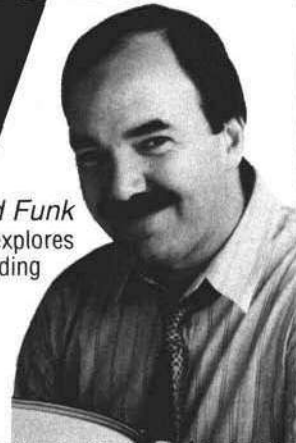


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UP & COMING continued from page 57

and then get real drummers to play over them—but spend hours and hours getting the drummers to play spot-on. They might as well keep the machine track, if that's the feel they want!"

Something that Jimmy finds particularly enjoyable about the TFF gig is playing with percussionist Carole Steele. "I haven't told *anybody* about this until now," Jimmy laughs, "but I've never played live with a percussionist before. In the studio, yes, but never in concerts. Drummers and percussionists together can be a disaster, but Carole and I hit it off from day one. She is an incredible musician. Her taste and sense of timing is impeccable. As I'm coming down to hit the snare drum, I can feel her placing a couple of notes just in front. She plays around the beat so well. *Also*, she's one of the great personalities in the band; she makes us all laugh."

Apart from various business-related frustrations over the years, Jimmy has been dogged by tinnitus: a constant whistling in the ears, which he considers to be a particular danger for drummers. "It first started when I was playing in Japan," he explains. "I had large stereo monitors on either side of me, right by my ears. I came back to England with these strange sounds in my head. The doctors diagnosed the problem and said that the only thing I could do was quit playing. I was devastated, but I was determined to find a way to continue. It was while I was visiting my wife's family in Houston, Texas that her mother recommended an ear clinic there. I went to them, and they were magnificent. They introduced me to soft foam earplugs, and I've been using them for the last six years. They have enabled me to continue."

"I have to say that a lot of players ignore this danger," Jimmy continues. "I know I did. People used to warn me, 'You'll do your ears in,' but I just carried on, regardless. Drummers are particularly vulnerable; you are going to be the first ones whose ears go. You are hitting cymbals, the snare drum cracks; you've got all the different frequencies at once. I'd recommend to drummers to wear earplugs—at least in rehearsal—before they have trouble with their hearing. It doesn't affect your playing, it just takes away some of the top end and makes things a bit quieter for you. I think it has made me play better; I don't hold back, I'm confident." Jimmy realizes that there is a possibility of his becoming deaf later in life, because although his tinnitus isn't getting any worse, it isn't getting any better, either. However, he refuses to feel sorry for himself, and wants to warn other people not to fall into the same trap.

The trend in recent years has been for "bands" to actually consist of one or two songwriters/frontmen who hire other musicians when they need them, for recording or touring. Jimmy seems to have established himself as one of these "hired guns." Does he see his career continuing in this way, or are there other plans or ambitions? "I've been interested in forming a regular band

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14. Martin Teboe, GIT Human Relations Award winner 15. Angela Kelman,
VIT Outstanding Student of the Year (advanced program) 16. Pat Hicks
17. Howard Roberts 18. Tommy Tedesco 19. Majken Christiansen, VIT Human
Relations Award winner 20. Eric Kissner, BIT Outstanding Stylist 21. Kim
Carroll, GIT Outstanding Stylist (Kramer award) 22. Mike Sauer, PIT
Outstanding Stylist (all around—Remo) 23. Michael Gee—Yamaha
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31. George Barrett—Remo 32. Lee Sabel, PIT Outstanding Student of the Year
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35. Richard Garcia 36. Mark Rio (representing Pearl) 37. Juan Carlos Sabater,
GIT Outstanding Student of the Year 38. Sabine Fiegl, VIT Outstanding

Student of the Year (regular program) 39. Arnou Teixeira Melo Filho, BIT
Outstanding Student of the Year 40. Fred Dinkens 41. Paul Farnen *Not
pictured*: Chuck Fukagawa—Ibanez, Jun Hosokawa—Tama, Pat Rogers—
Sabian. *Award winners not pictured*: George Nishigomi, PIT Outstanding
Stylist (Fusion award—Tama), James Hanrahan, VIT Most Improved Student
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with a group of friends," he says, "and I have tried it; but it has never worked out. They've always been good players; but the bands have always lacked that certain something—and I don't know what it is—that makes record companies decide that it's worth putting their resources behind you. Money has never been the motivation for playing, but I have to be realistic. I'm well into my 30's now, and I've got a family.

"I do believe that playing in a band unit is the greatest thing in the world," says Copley, "but you get a similar buzz doing the big tours as a sideman. The Tears For Fears tour will last until July this year. After that, I reckon that Roland and Curt will be taking a break, but when they do another record and another tour, I hope I'll be on both. There will be other things coming along. I'd like to work with Go West again. They've become good friends of mine. I've done some more recording with them, and they'll have another album out soon. They tend to be underrated by the media, but the circle of musicians that I'm in takes them very seriously. If I can make a living by playing some of the best music around with some of the best people, I'm content."



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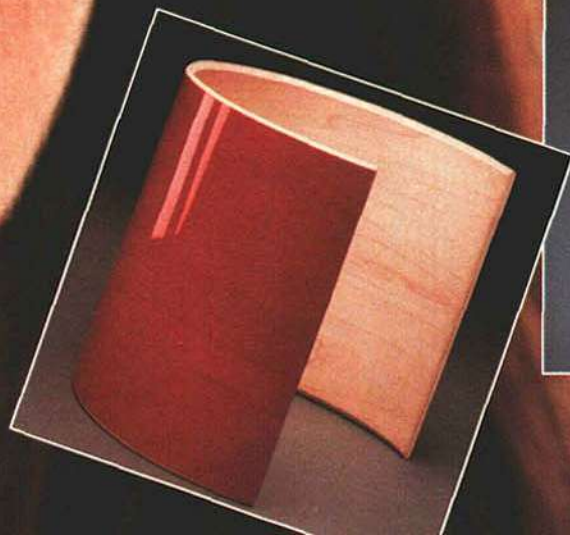
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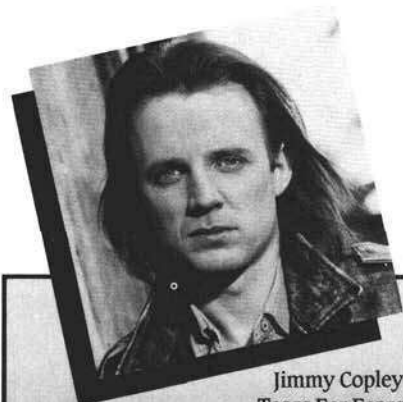
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ELECTRONIC REVIEW continued from page 47

capability of truly emulating the performance of a real drummer/percussionist.

While programming I often found the DATA ENTRY keys to be too sensitive. Many times I would attempt to advance a function one step forward or backward, but the result was multiple steps in either direction. With the voice pads themselves, I experienced the same problem. Multiple triggering often created flammings, which was a considerable problem when a high quantize rate was being used.

Step Write. This is the second selection available from the four main menus, and it also has four parameters associated with it. Setting the number of bars and time signature are the same as with Real Time Write. "TIMING CORRECT" is the third parameter, which refers to the step-to-step timing increments used when moving through the pattern. You are given the choice of the following timing intervals (one beat to the next beat): 08=(1/48), 12=(1/32), 16=(1/24), 32=(1/12), 48=(1/8), 64=(1/6), and 96=(1/4).

"AUTO-SCAN" is the fourth parameter found in Step Write. It functions as a tool to quickly advance through a pattern, skipping over empty beats and moving you directly to the next actual beat written on. For example, suppose you have a four-bar pattern with very detailed 32nd-note hi-hat phrases appearing only sporadically throughout. You have decided to accent the third beat of each phrase. With AUTO-SCAN turned on, you do not have to wade

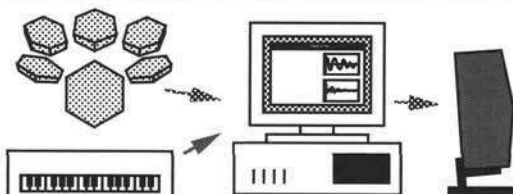
through many empty beats in order to cross the next hi-hat phrase. The XR-10 will automatically take you to the next 32nd-note grouping, skipping over the empty parts of each measure. It's a very well-implemented feature that can save you time when writing and/or editing.

Within the Step Write mode, the LCD display will give you all pertinent information relating to the task at hand. The bar number, beat number, and clock settings are given, as well as the velocity (volume level) for each voice or sample used, the pad bank being utilized, and the total number of notes written on each beat. These features make editing a pattern a breeze, whether you are adding accents, erasing any information, or simply writing in a new voice.

Copy/Delete. These two functions are self-explanatory. The Copy function saves you time in duplicating a pattern or phrase or writing a new pattern similar to one already written. You can copy any pattern to a new user location, delete any unwanted information, add new voice data, etc. This can be stored as a totally new pattern. Deleting any pattern or deleting any voice data within a pattern is accomplished by selecting it and choosing the delete function. Simple and straightforward.

Song Write. After writing and editing your patterns, the Song Write mode allows you to chain them together in any order you wish in order to complete a song. The XR-10 functions like most drum machines in

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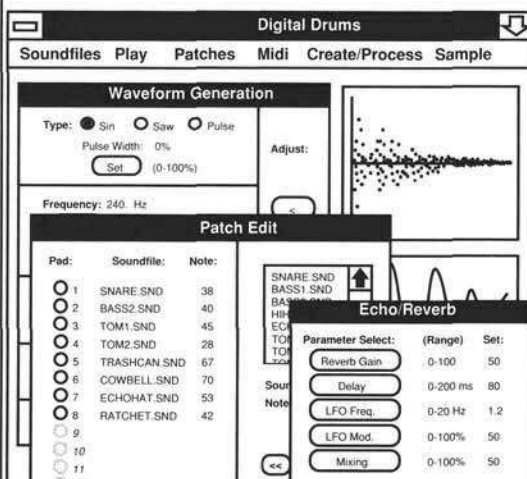
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this mode, by allowing you to sequence patterns together in "Steps." Up to 99 sequenced steps may be written for each song. Repeats for any particular sequence of patterns (for example, repeating the verse or chorus) are possible. Integrating your user-programmed patterns with any of the factory pre-sets is also possible. During song play, the LCD will display all pertinent information, including: the global tempo selected, the step number assigned to each pattern being used, pad bank setting, and, of course, the song number. A total of 20 songs may be programmed within the XR-10 at one time.

Although programming patterns into a song form is accomplished easily, the user is somewhat limited in terms of producing a *musical* drum part, which includes minor tempo fluctuations. By fluctuations I am referring to the ability to program "human imperfections" within the song itself. Inherent in almost everyone's performances are very slight tendencies to rush or drag a particular part or phrase. The transition from a verse into a chorus is a perfect example of where many players will increase the tempo by a couple of beats per minute. I have programmed on many sessions utilizing other drum machines that have the capability of slightly altering tempos with the song form. While not an *absolute* necessity, this function is almost essential if truly realistic programming is your objective, and it is surely missed on the XR-10.

MIDI Functions

All MIDI functions are controlled and edited within the utility modes, which include: setting the memory protect function to "on" or "off," MIDI channel receiving/transmit assignments, and individual note number assignments per voice. MIDI bulk data dumps/retrievals are activated here, as well as setting the MIDI clock functions.

As previously mentioned, MIDI IN and OUT jacks are provided, but not a MIDI THRU jack. By excluding this jack, MIDI capabilities are somewhat limited. Many manufacturers give the user the option of choosing the MIDI OUT jack to function as a MIDI THRU port as well. I was disappointed by the omission of this possibility. Nevertheless, basic MIDI functions are present, and easy to access.

Conclusions

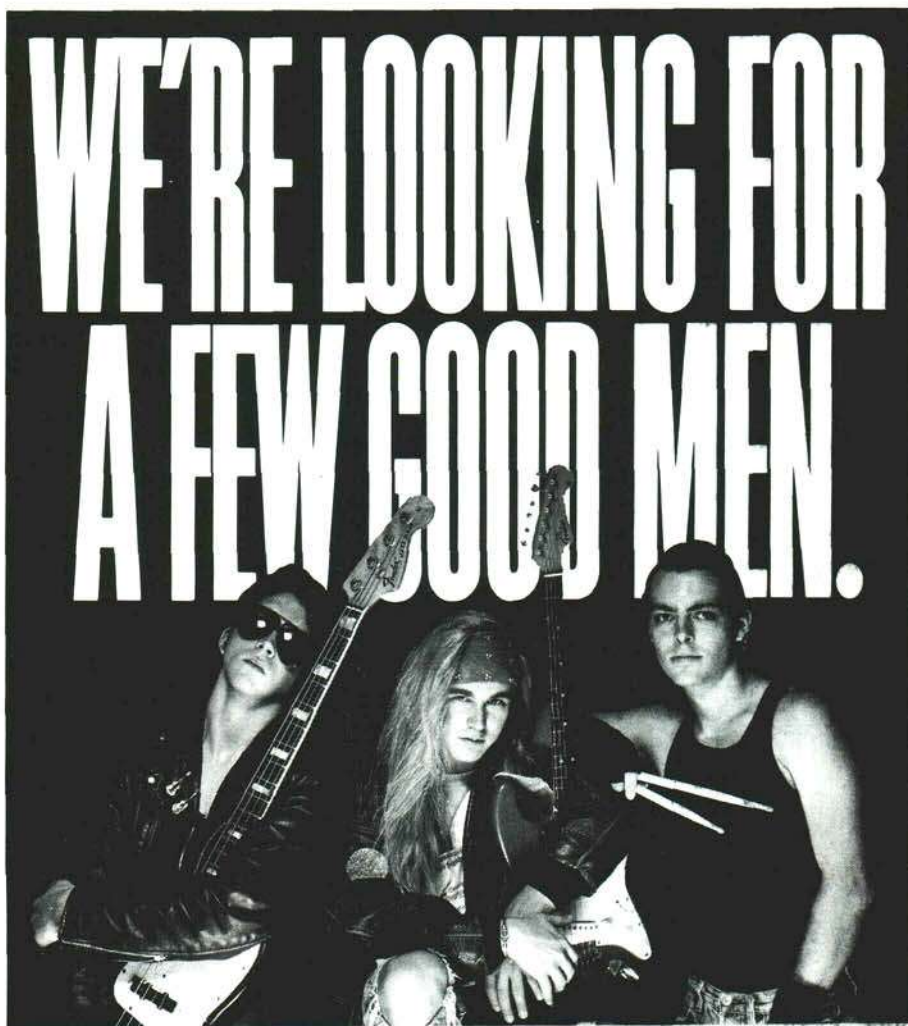
Overall, the Akai XR-10 is a pretty nice machine for the money. The quality of its sounds is fantastic; pattern and sound programming is relatively easy and (for the most part) flexible; possession of extensive sound-editing functions coupled with 32 user locations is a great asset; and the footswitch capabilities are nice.


However, there are a few improvements that I would suggest to make the XR-10 not just good, but great. First off, the manual *must* be made clearer. Having a concise, comprehensible tutorial for any piece of electronic gear is absolutely essential. Next, the sensitivity problems I encountered with

both data and voice keypads should be addressed. It would also be helpful if the user could be given a readout of the percentage of memory remaining; this is a feature found on most other competitive drum machines. Finally, giving the user more flexibility to program volume/tempo changes within the Song Mode would be a very nice addition.

Many drum machines are being used today as high-quality sound modules for triggering applications. I personally recommend the XR-10 for this purpose, as its sounds are excellent and it triggered nicely from my *drumKAT* MIDI controller. All in

all, the XR-10 is an affordable, relatively well-rounded drum machine. It includes the basic functions for rhythm programming and a user-friendly interface, and it would make an excellent addition to anyone's list of sound modules. Hopefully, Akai will introduce another drum machine in the future with some added programming tools and possibly an expansion slot for additional RAM voice cards. With the introduction of the XR-10, they seem to be headed in the right direction. The suggested retail price for the XR-10 is \$699.95.



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MD TRIVIA WINNER

Brian Freed of Baltimore, Maryland is the winner of MD's Trivia Contest in the March '90 issue. Brian's card was drawn from among those who knew that the legendary jazz drummer who portrayed a gunfighter in the western *Zacharia*, co-starring Don Johnson, was none other than **Elvin Jones**.

Brian's correct answer gains him a five-piece set of Beato *Pro 1* drum bags, along with a cymbal bag, a stick bag, gloves, and other accessories from Beato Musical Products. Congratulations to Brian from Beato and *Modern Drummer*.

SABIAN AD CAMPAIGNS WIN HONORS

Two of Sabian's advertising campaigns recently won honors at the National Media Conference and Public Relations Forum in New York City. Sabian's "Hear The Difference" campaign took finalist honors, and

its *NewsBeat* newsletter won a Mercury Bronze Award. The awards recognize world-class performances in marketing communications. Both campaigns were conceived of and executed by Hawk Communication Studios Inc., of New Brunswick, Canada.

SAM ASH MUSIC SCHOOL

Sam Ash Music Corporation, which has been in business since 1924 and operates nine Sam Ash music stores in the New York metropolitan area, has announced the opening of their first music school. Operated by musician and teacher Jack Knight, the school is "introducing new concepts in learning through the playing of hit songs on popular instruments." Most students take two classes a week—one on their instrument, and one in a band setting. The school uses teaching aids like drum machines, multi-track recorders, and digitally recorded backgrounds. Traditional private lessons in singing and playing are also offered.

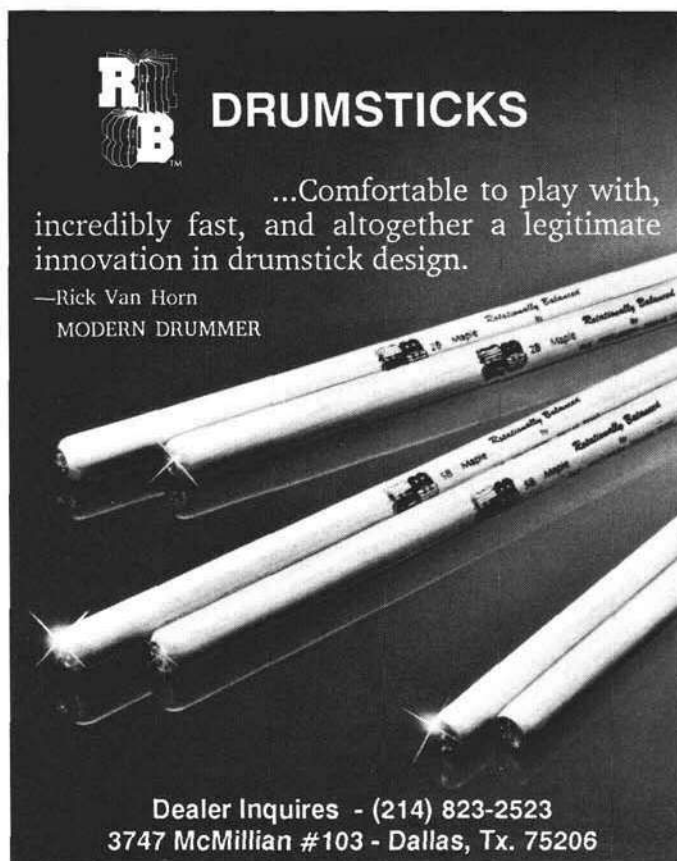
Courses in new technologies are featured at the school, including classes in profes-

sional recording, MIDI systems, sequencing, and using computers for composing, arranging, and recording. Rhythm section labs are also offered, in addition to master classes by visiting professionals, and pre-school classes will be introduced soon.

The school is located at 1077 Route 1, in Edison, New Jersey, just south of the intersection with Route 287. Call (201) 549-0011 for more information.

DRUM SCREEN INVENTOR OPENS SHOP

Tom Postema, creator of the *Original Drum Screen*, has started his own drum shop, appropriately called Postema Drum Center. The new store is 3,000 square feet, and Postema says that he is expanding the total number of drumset lines carried in the shop to more than ten. Postema's *Drum Screen* is a clear plastic sound isolator designed to be placed around drumsets in the studio and/or live. (See MD's December '89 *Industry Happenings* column for further description.)



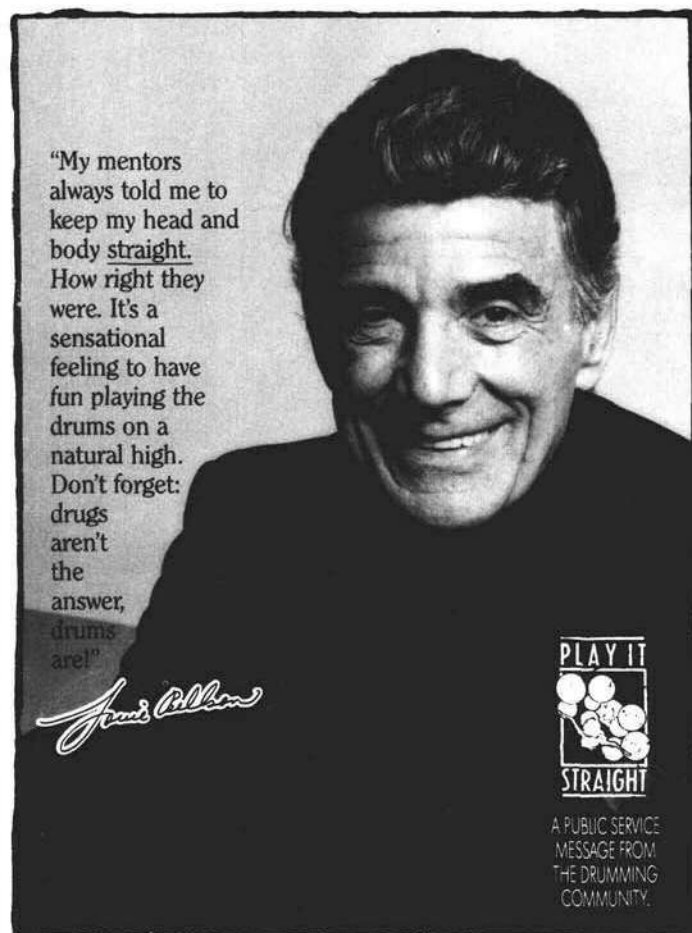
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Jimi Bellamy

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HORACEE ARNOLD/ WILLIAM CALHOUN CONCERT-CLINIC

As part of their Midday Artists Series this past March, William Paterson College, in Wayne, New Jersey, sponsored a concert-clinic by Horacee Arnold and William Calhoun. The performance began with Arnold playing a number of solo pieces, in which he played acoustic drums supplemented by electronic samples. Rather than merely triggering samples from his drumset, Arnold was using sequenced sounds. What made the piece interesting was that the sequenced parts would come in and out, leaving it up to Arnold's sense of time and feel to be ready to react to the sounds when they came back in. "I know the piece very well, and I gauge my playing and judge how much I can do in between," he explains. "So when the figure comes back in, I immediately respond to it, either playing with it or in between it." Among the other pieces in Arnold's presentation were "Tail," "8:30 A.M., February 11," "Drum Town," and "Majestic Bull."

After Arnold's solo performance, William Calhoun came out and played some of his own solo work. A particularly effective part of Calhoun's performance was his use of a 1971 Rogers snare, which has been turned into a timbale, plus his use of his snare drum with the snares turned off. Calhoun used the Rogers snare as more than a timbale, though, as he played it within a drumset groove, effectively riding on it on various patterns. "When I used to practice at home," William says, "I started experimenting with things like taking the snares off; all of a sudden it's like you're playing in a new room."

Next Arnold and Calhoun played an almost entirely improvised duet. Though the two once shared a student/teacher relationship, William says that they never really played together in the manner that they did at this show. "It's like a call-and-answer kind of thing," he explains. "Sometimes his particular part is leading, and I'll follow, or vice versa. The thing about drums is that it's a heavily rhythmic instrument, but it is also a heavy melodic thing. That's the side of it that's overlooked. Horacee's and my drumsets are different: The sizes are different, the wood is different; they

have different sounds and timbres, and they're played with different techniques. And all those things make for great musical improvisation. You learn so much about your own playing, time, and timbre when you do things like this."

"William and I talked about approaching this in terms of music," Horacee continues. "We started looking at things to create touch and color, because I think a lot of times that has more substance than the technique does. The technique we can always get, but the musicality is the hard part."

Both Arnold and Calhoun agree that this concert-clinic could be just the beginning of a series of similar improvisatory performances between the two drummers. "In a clinic situation where you have two drummers, I think you get more communicated," Arnold explains. "One person will say something, and that will trigger something else in the other person. So you get more of a complete picture that way." Perhaps drummers outside of the New Jersey area will soon also get more of the "complete picture" according to Arnold and Calhoun. Keep your ears and eyes open.

—Adam Budofsky



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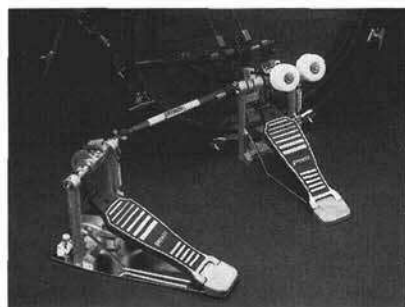
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NEW AND NOTABLE

NEW FROM PREMIER



Premier has recently revealed a host of new equipment, including its *RokLok* tom-tom holder, supplied as standard equipment on *APK/XPK* and *Projector* kits. A ball-and-socket-based design, the holder

is also designed to hold an extra cymbal boom stand.

Other new hardware includes the 253 bass drum pedal and the 277 double pedal—both featuring double chain linkage—plus Premier's *X-hat* dummy hi-hat holder, which can be set in an open or closed position.

In the snare drum department, Premier has introduced its *Tone Belt*, available in the model 21 and *Heavy Rock* 9 snare drums. The *Tone Belt* controls midrange ring without killing high-end cut. In addition, the Premier 2024 piccolo snare has been replaced by the 2034—a lacquered steel shell replaced by a 100% polished and lacquered brass one—and the parallelaction snare throw-off of the 2032, 2035, and 2029 snare drums has been replaced by the 642 lever throw-off. Further, the new Premier 7026 snare, standard with all *APK/XPK* kits, is an 8-lug drum with a heavy beaded shell. Finally, Premier's *HTS* 284 marching snare drum features 16 strands of independently tensioned synthetic gut snares, plus a shell that is free of any piercing.

In addition, the company has made improvements on its *Projector* and *Resonator* kits, and has introduced the Premier/Voelker drum rack system, featuring a suspension system that makes the bass drums appear to float. **Premier**

Percussion Ltd., Blaby Road, Wigston, Leicester, LE8 2DF, UK, tel: 0533 7733121.

LP ADDITIONS



Latin Percussion has recently introduced new items into its percussion line, including its first wooden bata drums—an iya (large), an itolele (medium), and an oconcolo (small). All three batas come with a neck strap, tuning wrench, and lug lube. A *Pro Shekere*, made with a white fiberglass shell, is also available from LP, as is a *Traditional Cabasa* featuring a fiberglass shell and tough nylon cording that doesn't fatigue like the wire on the original traditional cabasa did. **Latin Percussion, 160 Belmont Ave., Garfield, NJ 07026.**



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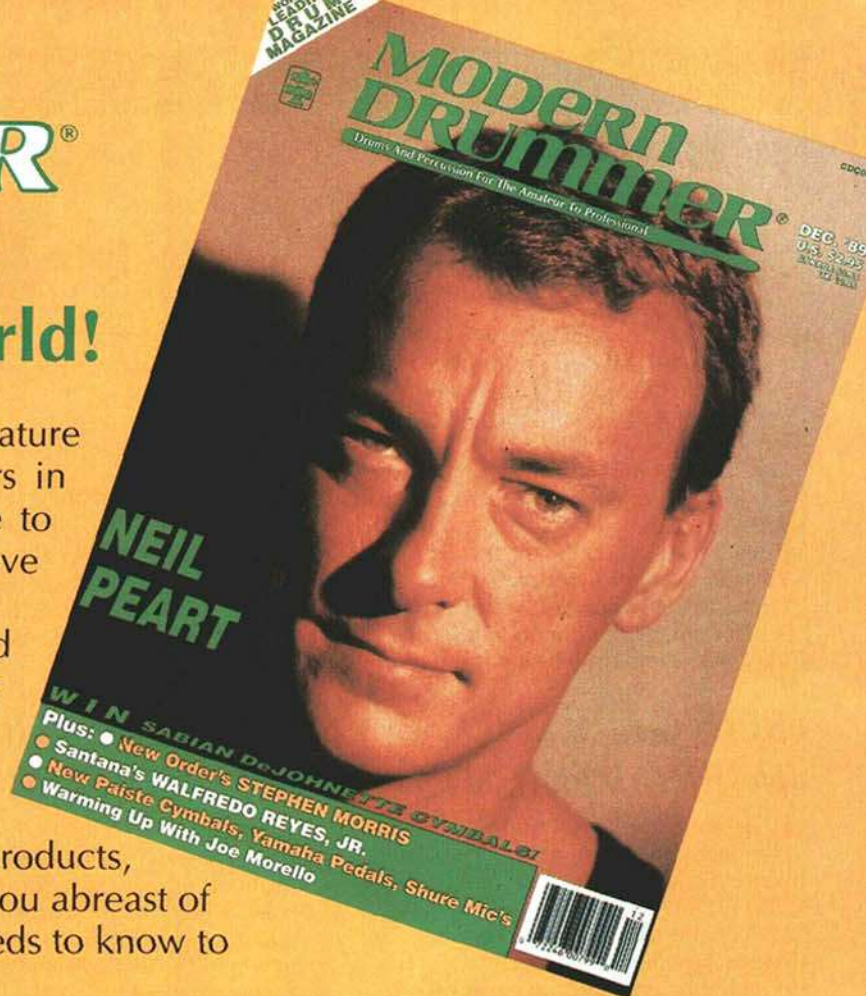
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YAMAHA ACCESSORIES

New from Yamaha are hand-held percussion instruments such as the YT200 and YT 100 tambourines, the YS200 slapstick, and YWB 200 and YWB 100 wood blocks. Yamaha has also introduced its *Field-Master* marching drumsticks, including the *Jay Wanamaker Signature* wood-tip (3S), and the *Fred Sanford Signature* nylon (3SN) and wood (25) tips. Yamaha also offers a wide variety of other accessories, including straps, stands, cases, covers, and maintenance items.

Yamaha Corp. of America, Band & Orchestral Division, 3445 East Paris Ave., SE, P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.

SLINGERLAND IMPROVEMENTS

Slingerland *Spirit* drums now offer a 5-ply mahogany shell with 45-degree beveled bearing edges, felt-loaded lugs, neoprene sleeves, memory locks, and original Slingerland-style lugs, counterhoops, and badge. The *Spirit Plus* kit comes with double-braced stands and Evans CAD/



Slingerland Spirit Plus kit

CAM Uno 58 1000 heads, and is available in mirror chrome, black, dark blue, and metallic red finishes. **HSS, Inc., Lakeridge Park, 101 Sycamore Dr., Ashland, VA 23005, (804) 270-5500.**

BOSS DR-550 DR. RHYTHM

According to Boss, their *DR-550 Dr. Rhythm* is a drum machine suitable for beginners or musicians who want to expand their rhythm setups at an affordable price. The DR-550 features editable high-quality sampled sounds, external storage capabilities, a MIDI IN jack, and



stereo outputs. It also features a light-weight, compact design, and a battery power supply.

Other features include 16-bit dynamic range, a 31.25kHz sampling rate, 48 internal sounds, and 12-voice polyphony. Each sound can be edited for level, accent follow, decay, panning, assign type, and tone color, and can be assigned to the unit's 12 keypads. In addition, 64 preset patterns and another 64 user-programmed patterns can be stored in memory. **BOSS Products Division, Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040, (213)685-5141.**

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A red Ludwig Rocker drum kit is shown on a stage, illuminated by red spotlights. The kit includes a bass drum with the 'LUDWIG' logo, two toms, a snare, and two cymbals. The background is dark with red light flares.

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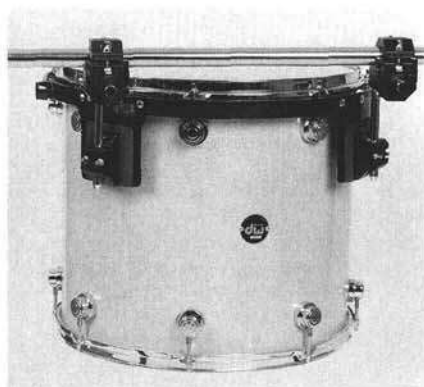


Ludwig has recently introduced new six-piece *Rucker* outfits. The *LR-2426-RM* features suspended toms on low double tom stands with floor-tom positioning, plus smaller tom sizes (9x10, 11x12, 13x14, and 14x15). The bass drum measures 16x22, the snare 6 1/2x14. The *LR-255-STH* features the traditional

Rocker five-piece kit plus an add-on 9x10 power tom suspended on an add-on single tom holder.

Ludwig has also recently introduced two lines of tambourines, the *Educator* line, which features natural skin heads, and the *Pro* line, which features genuine goatskin heads. Both lines include 8" and 10" single-row headless models, and 8" and 10" single-row and 10" double-row models with heads. **Ludwig Industries, Inc., P.O. Box 310, Elkhart, IN 46515, (219) 522-1675.**

PURECUSSION GEAR



PureCussion's *Trigger Set* features two 10" tunable drums with RIMS mounts and specially designed triggers by Barcus-Berry that clip-mount onto the tuning ring beneath the head. Universal side plates allow players to use their existing hardware. Also new from the company are a multi-purpose gig bag and a stand bag made from *Tolex*. Each features a wood bottom insert, a removable strap, and an oversized trap pocket. In addition, the company has now made available a RIMS mount that securely suspends 18" floor **Ave. South, Minneapolis, MN 55416, tel: (612) 927-2330, fax: (612) 927-2333.**

SONOR PROTEC DOUBLE PEDAL

Sonor has recently added the new *Protec* double pedal model Z 9392 to its hardware line. The pedal features a telescoping connecting rod, which is hinged on both sides for angling and placement of each individual pedal, plus tension-adjustable expansion springs for both pedals. Also featured are two-piece footboards with removable toe stops, a left pedal support plate, and a noise-eliminating muffler for the chain guides. **Sonor, c/o Korg USA, 89 Frost St., Westbury, NY 11590.**

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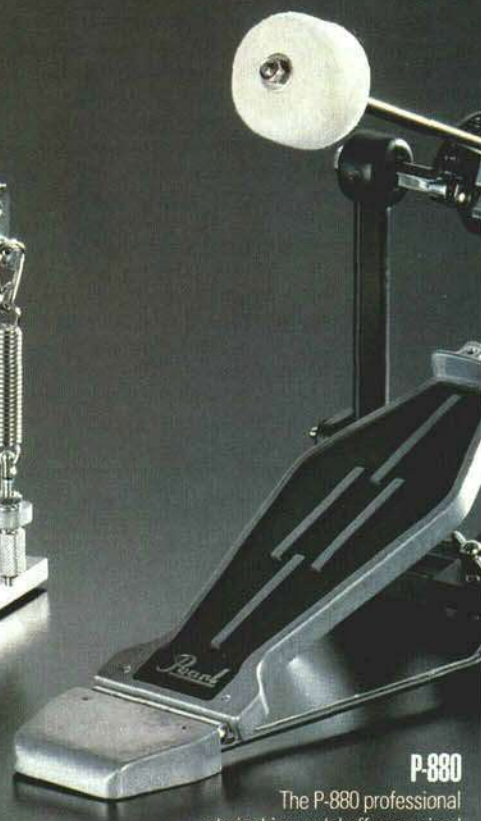
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P-780

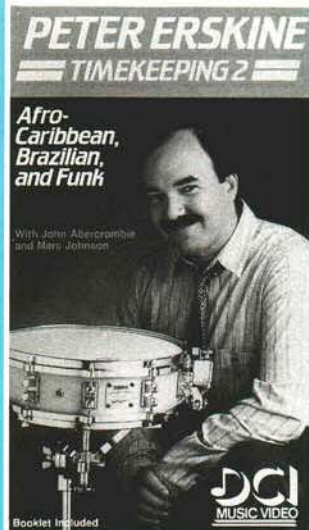
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NEW ERSKINE AND BISSONETTE VIDEOS



DCI has announced its release of Gregg Bissonette's instructional video, *Private Lesson*. The video is 77 minutes long, was produced by Gregg, and features him playing styles from Latin, to rock, to swing and funk. Greg plays solos in each style,

but also explains his approach to grooving in each genre, too. Other topics of the video include sticking patterns and fills, brush technique, double bass, and beat displacement.

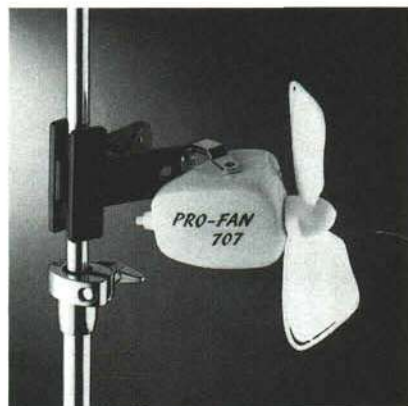
Also out from DCI is Peter Erskine's *Timekeeping 2* video, the follow-up to Peter's *Everything Is Timekeeping* video from last year. Subtitled *Afro-Caribbean, Brazilian, and Funk*, the video focuses on playing these grooves authentically. Peter also covers subdivisions, groove development, drumset improvisation, and how to create free and open textural feels. The 67-minute video also features trio performances of Peter with Marc Johnson and John Abercrombie, and includes a booklet. **DCI Music Video, 541 Ave. of the Americas, New York, NY 10011, (800) 342-4500 (in New York, [212] 691-1884).**

DRUM BAFFLE

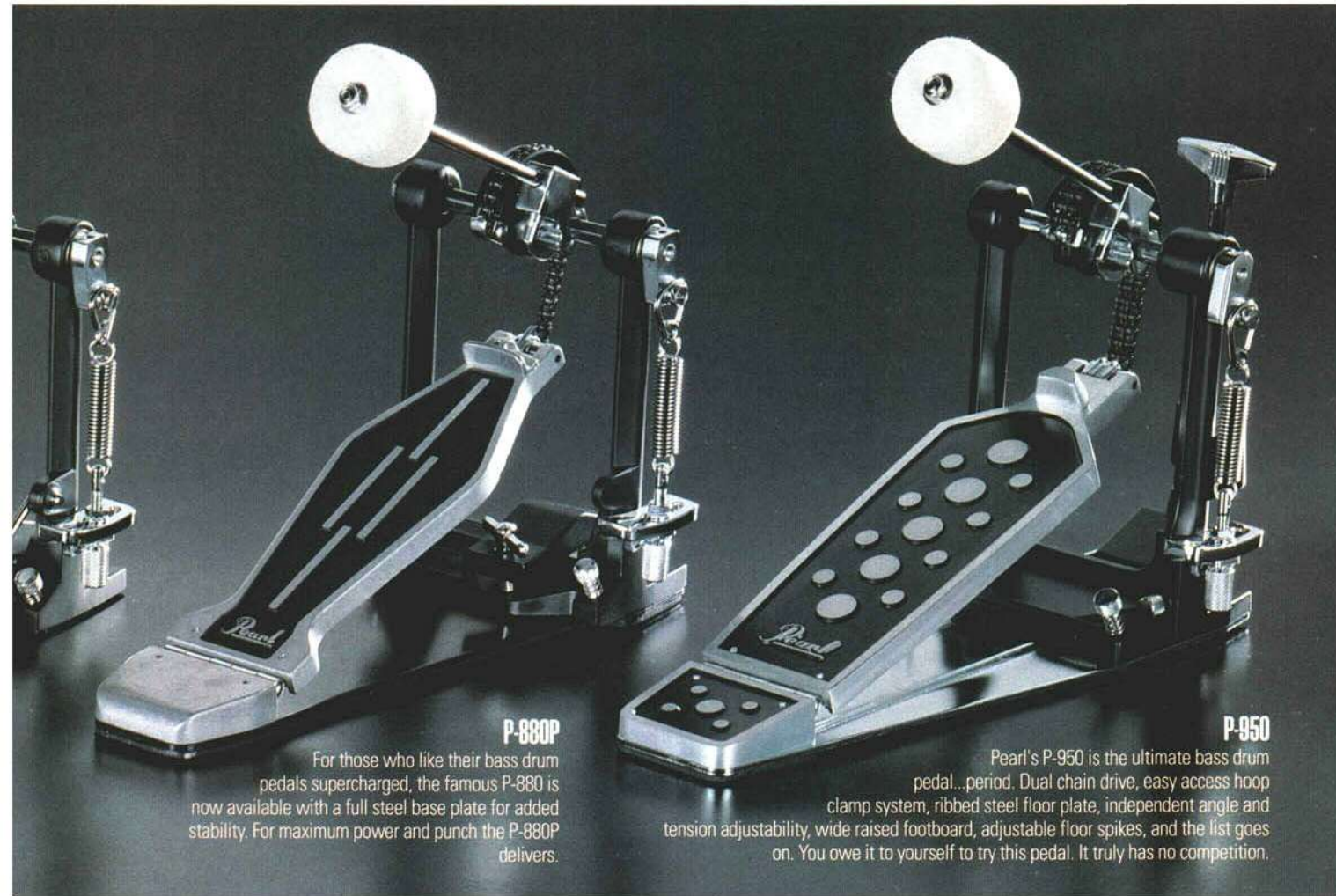
According to its makers, *Drum Baffle* is a new product that allows drummers to achieve a tighter bass drum sound without sacrificing low-frequency punch, in a manner similar to the way port-holes in bass reflex speakers work. The *Baffle* is a hard, rigid disk that replaces front bass drum heads, and installs in the same manner. The makers say that the basic

idea of the *Drum Baffle* is that it "traps energy inside the bass drum and releases it at just the right moment through the port-hole when the bass drum is at its maximum peak amplitude at resonance." The *Drum Baffle* comes in 18", 20", 22", and 24" models, and is available through **Skyline Musical Products, P.O. Box 16839, Stamford, CT 06905, (203) 977-8249.**

NEW PRO-FAN



Ideas International has made some improvements on its *Pro-Fan 707*, including a heavy-duty clamp and an auto



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shut-off mechanism that prevents damage if the blade gets caught in something. The *Pro-Fan* is constructed of high-impact plastic, has two speeds, and is so safe that you can stick your finger in the blades while it's running without risk of injury. **Ideas International, 1528 Major Oaks Road, Pickering, Ontario L1X 2M1, (416) 686-7523.**

SOUNDOFF BASS DRUM SILENCER

HQ Percussion Products has completed its line of *SoundOff Drum Set Silencers* with models for bass drums 20", 22", and 24" in diameter. The *Silencers* are available for bass drum batter sides, and also for front heads for additional volume control. **HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143.**

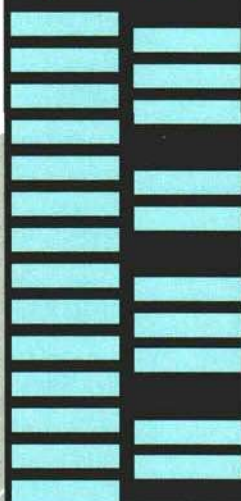
GENE KRUPA BIOGRAPHY

Pathfinder Publishing has announced its release of *World Of Gene Krupa: Legendary Drummin' Man*, a comprehensive book about the career, music, and life of "the man who made the drums a solo instrument." Written by jazz writer and musician Bruce H. Klauber, the 224-page soft-cover combines articles about Krupa—and pieces written by the drummer himself—with interviews, historical perspective, musical analyses, a filmography, a selected discography, and dozens of photos. **Pathfinder Publishing, 458 Dorothy Ave., Ventura, CA 93003, (805) 642-9278.**

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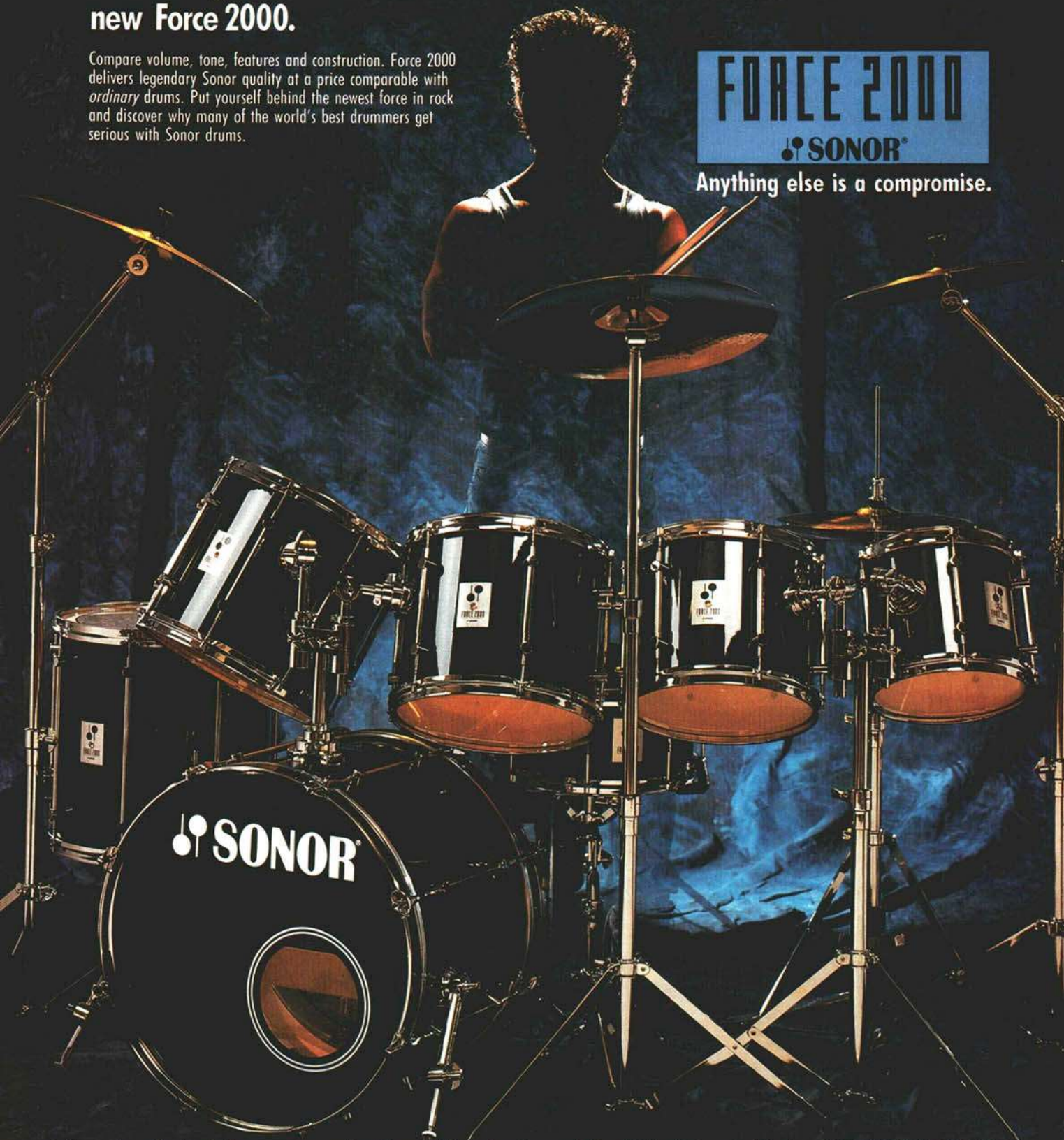
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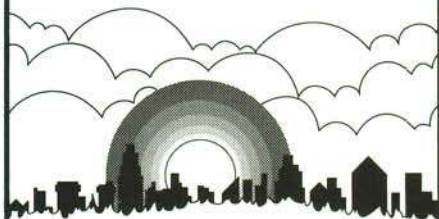
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KAT CORRECTION

The address shown for KAT in the June '90 *New And Notable* was incorrect. The correct address is **300 Burnett Road, Chicopee, MA 01020, tel: (413) 594-7466, fax: 592-7987**



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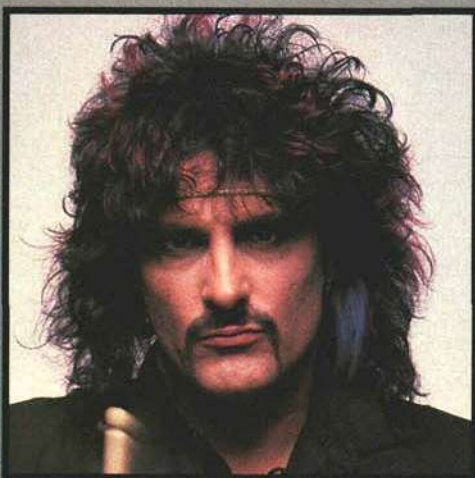
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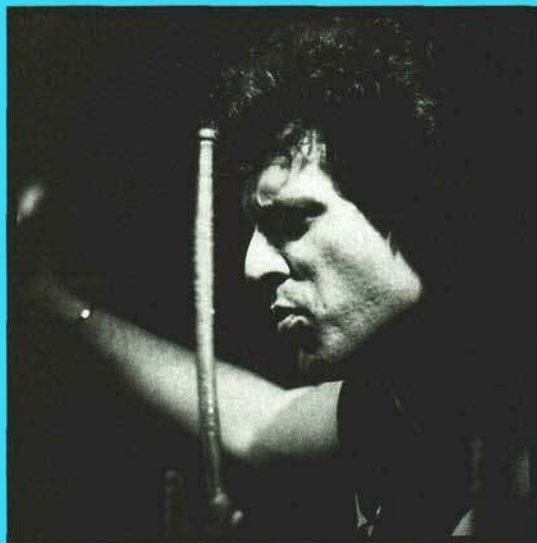


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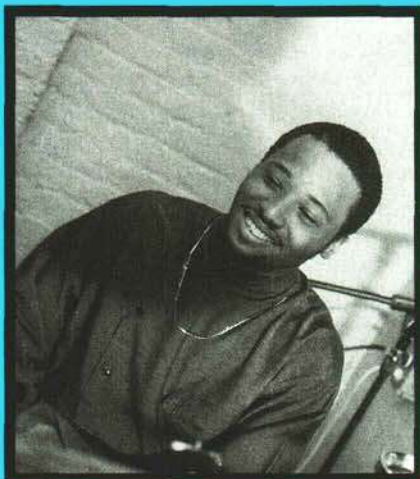


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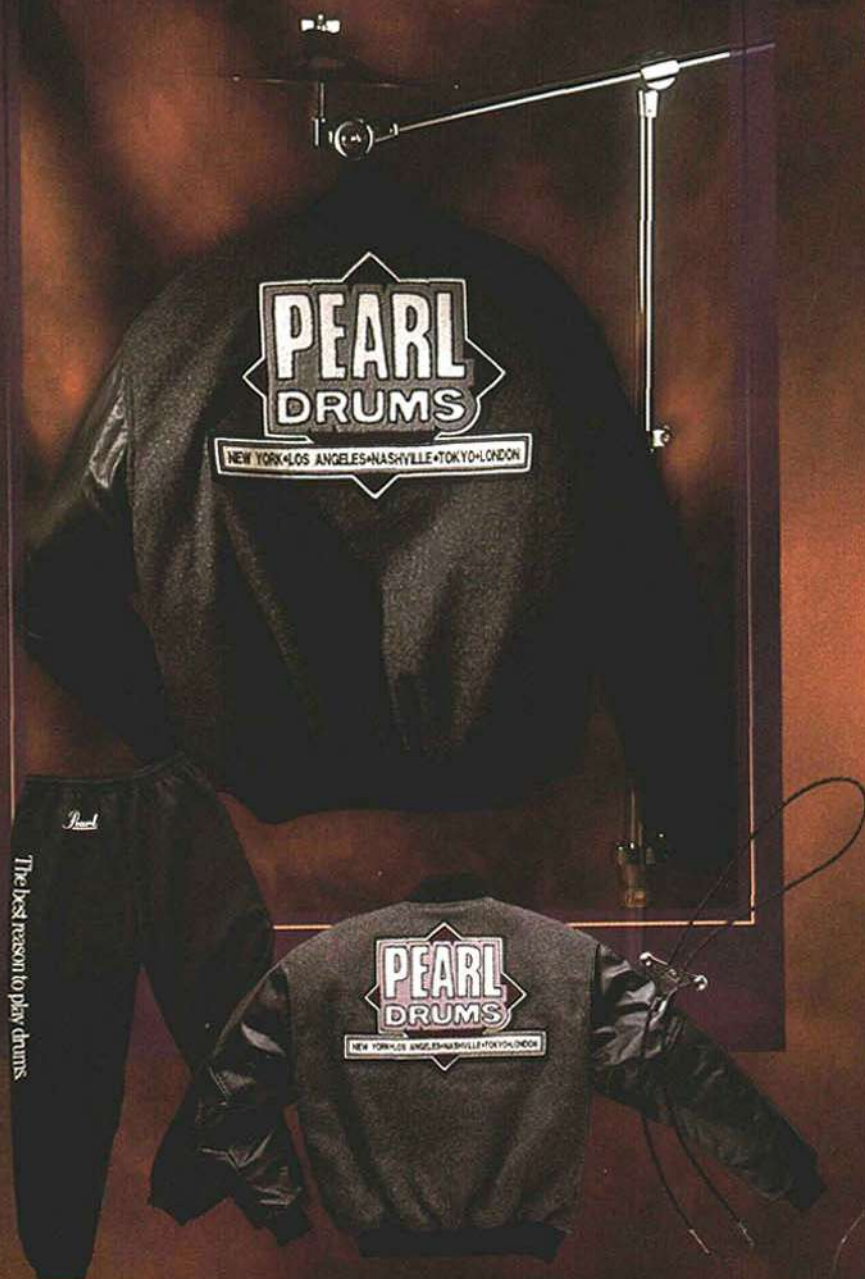
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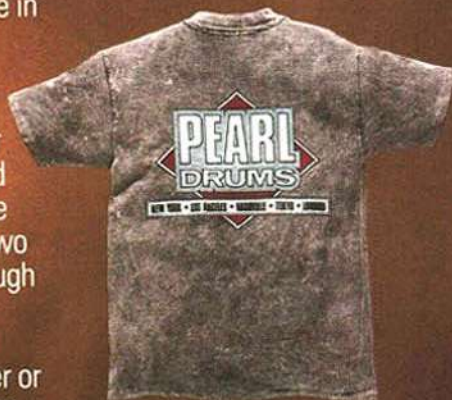


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